# Vogue

INCORPORATING VANITY FAIR

New Year
New Ideas
New Clothes

ADVANCE
RETAIL
TRADE
EDITION

see section facing page 84

JANUARY 1, 1941

PRICE 35 CENTS
40 Cents in Canada

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SENSATIONAL NEWCOMERS "Fashions for Nassau"

IN Stroock FINE FABRICS

*The fashion pendulum swings to a new playground. Nassau is the news. Smart women are Bahama-bound . . . and America's keenest stylists have responded with a command collection launched under the label "Fashions for Nassau." Here you have aloof and lovely costumes in whisper-soft weaves by Stroock . . . each one an investment in good taste. A jacket and dress ensemble, a topcoat, a suit to match, and a two-piece classic . . . about $50 each. At one fine store in each city.*

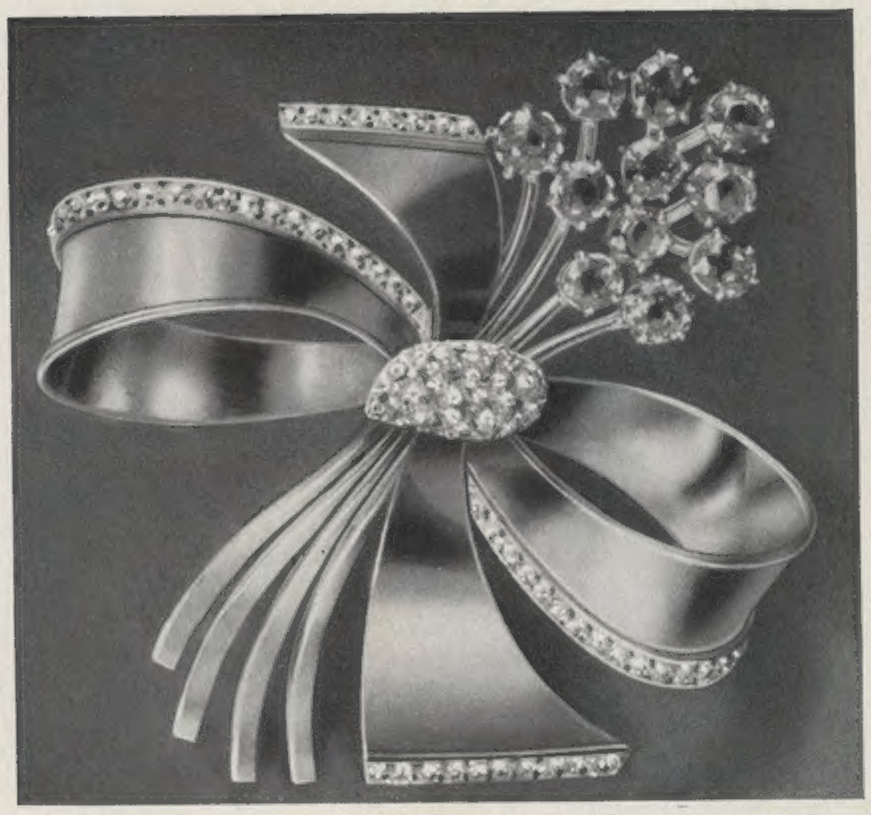
B. ALTMAN & CO., NEW YORK • CARSON PIRIE SCOTT & CO., CHICAGO • GARFINCKEL'S, WASHINGTON • BURDINE'S, MIAMI • I. MAGNIN & CO., CALIFORNIA

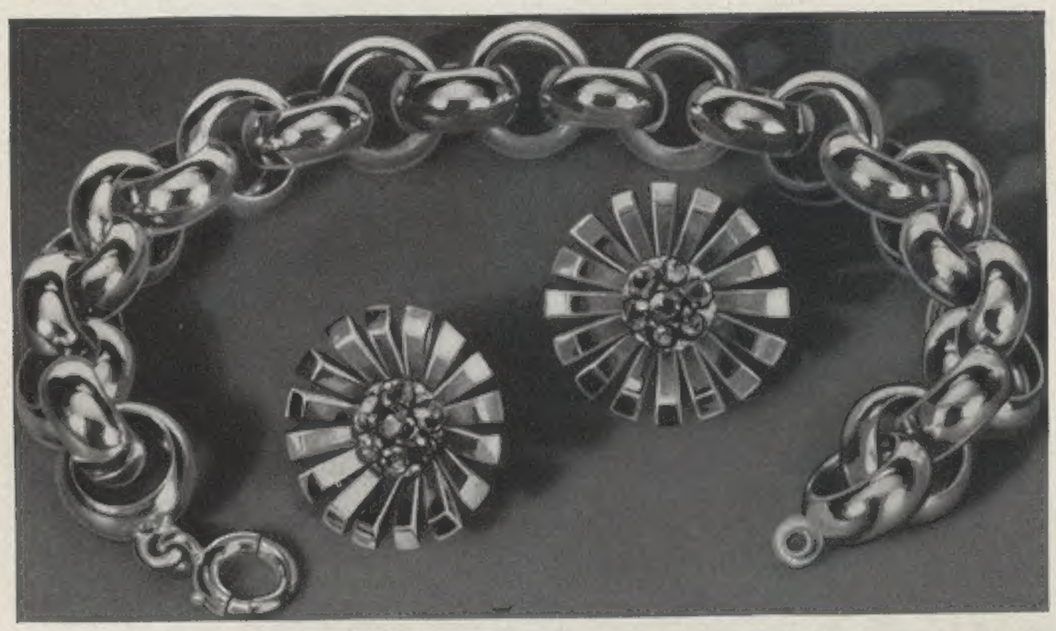
*Or for name of the store in your city, write to S. Stroock & Co., Inc., 404 Fifth Avenue, New York City.*

# TIFFANY & CO.

Jewelry, Watches and Silverware, Stationery, China and Glassware of smart design and traditional quality displayed in modern surroundings.

FIFTH AVENUE & 57TH STREET
NEW YORK





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|---|---|
| GOLD, RUBY AND DIAMOND BROOCH | $1100. |
| GOLD BRACELET | 65. |
| GOLD AND RUBY EARRINGS | 165. |
| SPODE EARTHENWARE TEAPOT | 7. |
| TWELVE TEA PLATES | 14. |
| STERLING SILVER COCKTAIL MIXER | 50. |
| COCKTAIL CUP | 12.50 |

# *the luxury soap of the world...*

Yardley English Lavender Soap . . . gentle guardian of *natural* loveliness . . . divinely refreshing for face and bath. . . . Cool and sweet with the lovable English Lavender fragrance. . . . Abundant in deep luxury lather . . . so soothing to a tired skin, so stimulating to basic beauty. . . . Three large, long-lasting tablets boxed together for $1. . . . Or the single tablet at 35 cents. . . . To be purchased at Yardley, 620 Fifth Avenue, New York, and at finer shops throughout the country.

We continue to receive our shipments from England despite war conditions.

Yardley

**ENGLISH LAVENDER SOAP**

YARDLEY PRODUCTS FOR AMERICA ARE CREATED IN ENGLAND AND FINISHED IN THE U. S. A. FROM THE ORIGINAL ENGLISH FORMULAE, COMBINING IMPORTED AND DOMESTIC INGREDIENTS

**Du Maurier** *dream of a white net with point d'esprit*
*ready-to-wear original, $145*

ON THE PLAZA • NEW YORK
BERGDORF GOODMAN
5TH AVENUE AT 58TH STREET

# Cotton on Vacation

*Wardrobe featured by:*

**BONWIT TELLER, INC., NEW YORK**
**BULLOCK'S-WILSHIRE, LOS ANGELES**
**MARSHALL FIELD & COMPANY, CHICAGO**
**NEIMAN-MARCUS COMPANY, DALLAS**
**R. H. STEARNS COMPANY, BOSTON**

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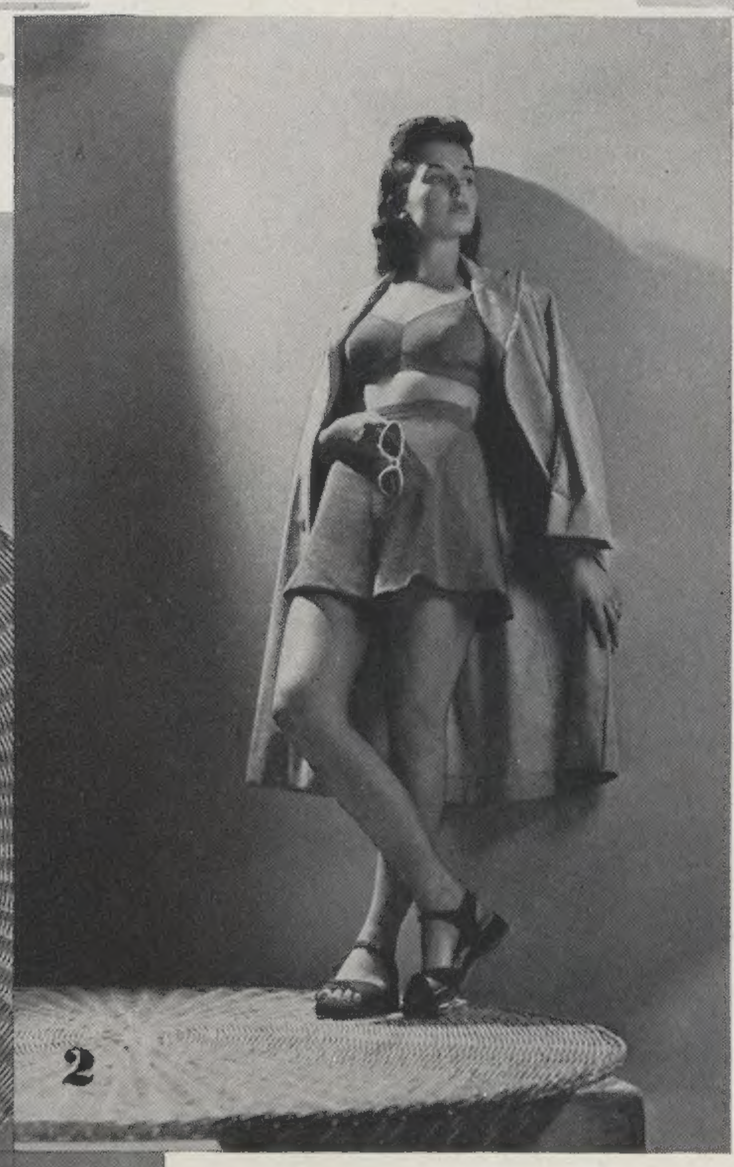
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1. **Cotton keeps its color** under the blazing sun. For a sunny vacation—blue cotton chambray jumper; striped poplin top. About $9.00.

2. **Cotton isn't afraid of water.** Salt dips don't daunt it. Swim in a red cotton corduroy suit; about $11.00. Red corduroy coat. About $11.00.

3. **Cotton has a low upkeep.** Tubbable and tireless—a McMullen shirt-dress of hand-blocked yellow-and-white cotton. About $13.00.

4. **Cotton is a champion.** It stands up under active sports—has a long life-span. White cotton piqué tennis dress, separate shorts. Around $9.00.

5. **Cotton bewitches by moonlight.** Complete your cotton wardrobe with a white cotton piqué evening dress; red apron-effect. Around $18.00.

100% AMERICAN COTTON MADE IN U·S·A

**NATIONAL COTTON COUNCIL OF AMERICA**



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Vol. 97, No. 1
Whole No. 1643

*Four stars for Town Twins**

Our famous shirt-and-skirt Exclusives done with a nautical air for Southern waters. The Four-Star jacket in wool flannel has four gilt star buttons and rating stripes, 18.50 Wear it for day with a short flannel skirt, 7.95 Or evening with a floor-length flannel, 12.50 Jackets and skirts in navy, white or blue, 12 to 18. Specially designed for them, the Star-Strewn Shirt, *small sketch left,* with red, green, navy or brown stars printed on white MALLINSON'S ANGEL SKIN rayon crepe, 5.00 Change off with the white wool jersey shirt, 5.00 Star-studded flannel pill-box, 5.00 TOWN TWINS☆ SQUARE—MAIN FLOOR

FIFTH AVENUE • NEW YORK

☆Reg. U. S. Pat. Off.

Bonwit Teller

# There's a time and place for everything!

The opera is not the place for a station wagon. And dresses for which you pay from fifty dollars up are not the place for fabrics that sell from sixty to seventy cents a yard. Medium and better priced dresses are the *place* for quality silks and the next time you buy a dress is the *time* for you to make certain you are getting the kind of fabrics to which you are entitled when you pay a fair price for your clothes. Don't take fabric for granted. Ask for "Silk".

There is no substitute for silk. There is no compromise with quality.

**INTERNATIONAL SILK GUILD • 250 FIFTH AVENUE • NEW YORK**

Bonwit Teller

# Anthony Blotta

From an Academy of Fine Art's training in Rome, to one of America's most modern designers. Here is the success story of a sculptor, which Anthony Blotta still remains . . his media now the shears instead of the chisel, fabric instead of clay. Here is the kind of gallant costume which is his special flair. This season's most important fashion . . the cape . . done, with the dashing air of a highwayman, in ginger-colored wool. Over a two-piece dress of gray plaid Linton tweed, with big stag-at-eve buttons. Misses' sizes, 215.00

DRESS SALON—SIXTH FLOOR

FIFTH AVENUE • NEW YORK

# THEY'RE BOTH LABELED "Percale"

## *Then Why Do Utica Percale Sheets Feel So Much Silkier?*

"You can tell the difference at once. Utica Percale sheets feel silkier and look more lustrous than ordinary percale. Also, they wear lots longer. . . Now you ask me why.

"Here's the way the sales person explained it to me. Utica Percale sheets contain over 200 threads to the inch and are made from all combed yarns. . . Just think of combing your hair. In a similar way combing of yarns is an extra process that removes short fibres, straightens out the remaining long fibres and makes the finished fabric both smoother and stronger.

"Ordinary percale sheets, on the other hand, contain fewer threads and usually the yarns are *not* combed. So if you want full percale quality, insist on genuine Utica Percale sheets."

Utica and Mohawk Cotton Mills, Inc., Utica, N. Y.

*REGARDLESS OF PRICE, YOU CAN BUY NOTHING FINER THAN UTICA PERCALE*

*You insist on the feel of silk in other garments that touch your skin . . . why not in sheets, too? Utica Percale sheets bring you this delightful luxury.*

# UTICA Percale Sheets

UTICA PERCALE SHEETS AND PILLOW CASES

*THE FEEL OF SILK—THE STRENGTH OF LINEN*

Henri Bendel
10 WEST 57
NEW YORK

North? South?
Your Hats – Bendel Originals

# Down to the shining sea

*in luxurious "Velva-Lure"*

CREATED BY *Jantzen*

SHOWN BY *Burdine's*
MIAMI AND THE BEACH
*Sunshine Fashions*

Where Burdine's previews the previews of a new season you'll find this romper-style Jantzen, aptly called the "Sea Urchin." It's gay, it's youthful, it will make you look years younger and sizes slimmer. It's made with "Lastex" yarn throughout, for fit, comfort and control, as are all Jantzen swim suits. "Velva-Lure" is an exciting, soft-lustre fabric, exclusive with Jantzen. There's extra leg room in the puckered panties. The Jantzen Beauty Bra is very flattering. The wide, adjustable shoulder straps may be worn straight, crossed or halterwise. Colors are Red, Navy and Bahama. The adjustable, heart-shaped neckline and the make-believe pockets have contrasting candy-stripe edging. The beach shoes are U. S. Rubber "Strollers," with "Lastex" yarn straps for fit and comfort. When you select swim suits remember that it's the stretch technique of "Lastex" yarn that makes the American bathing figure the envy of the entire world.

MADE WITH *Lastex* REG. U. S. PAT. OFF. . . . THE MIRACLE YARN THAT MAKES THINGS FIT

*An elastic yarn manufactured exclusively by United States Rubber Company, Rockefeller Center, New York City*

UNITED STATES RUBBER COMPANY US TRADE MARK

George Platt Lynes

**NEW YEAR'S LEAVE**... The excitement of leavetakings at the airport ... For the wayfarer, our Sunningdale Shop points with pride to this classic suit. Magnificent, soft navy-and-grey plaid that comes from England, impeccable tailoring. $110, from a collection of perfect travelers.

*Marshall Field & Company*

CHICAGO

**ILKA CHASE,** *star of "Luncheon at the Waldorf,"*
*wearing a new* **NETTIE ROSENSTEIN** *creation*
*of* **HELLER JERSEY** *..."the fabric that's become a fashion."*

*WILLIAM HELLER • INC • 1071 SIXTH AVENUE • NEW YORK*

# Elizabeth

FIVE . . . FIVE is Elizabeth Arden's magic number if you are sincere when you say, *"I will never look old!"* Five formulas, five fingers, five minutes every night and morning. You cleanse with ARDENA CLEANSING CREAM (liquefying or fluffy) and ARDENA SKIN LOTION . . . You tone with ARDENA SKIN LOTION . . . You smooth with ARDENA VELVA CREAM (in the morning) and with ARDENA ORANGE SKIN CREAM (at night, indispensable for morning's reward of satin softness) . . . And—five is also the small number of dollars you spend when you buy Miss Arden's generous dollar-size of each . . .

691 FIFTH AVENUE NEW YORK CITY

# Arden

# Fashions for Nassau ★

IN THE BAHAMAS

Resort fashions inspired by the sophisticated capital of the lovely Bahamas—infallibly right for its most brilliant season. Clothes for travel, play, spectator and evening wear, with accessories to complete the ensemble—shoes, bags, hats and jewelry—planned to please the tastes of a cosmopolitan society.

*Sisal Tan and Bahama Brown plaid Stroock woolen travel suit. Sisal Tan felt hat with Bahama Brown crochet crown. Bahama Brown bag. Sisal Tan and Bahama Brown suede oxfords. Double spray jewel clip of natural mother-of-pearl and native coral.*

## How to reach

### FROM NEW YORK

**EVERY SATURDAY** (beginning January 18) in the American liner Evangeline of Eastern Steamship Lines—6 day cruise from $75. Stop-over privileges.

**EVERY OTHER FRIDAY** (Jan. 3, etc.) in the American liner Munargo—Nassau and return from $75.

**CRUISE SHIPS VISITING NASSAU**—S. S. Argentina sailing January 24, S. S. Brazil February 7, S. S. Uruguay February 21, and S. S. Kungsholm March 8 and April 14.

*For complete information consult your travel agent or*

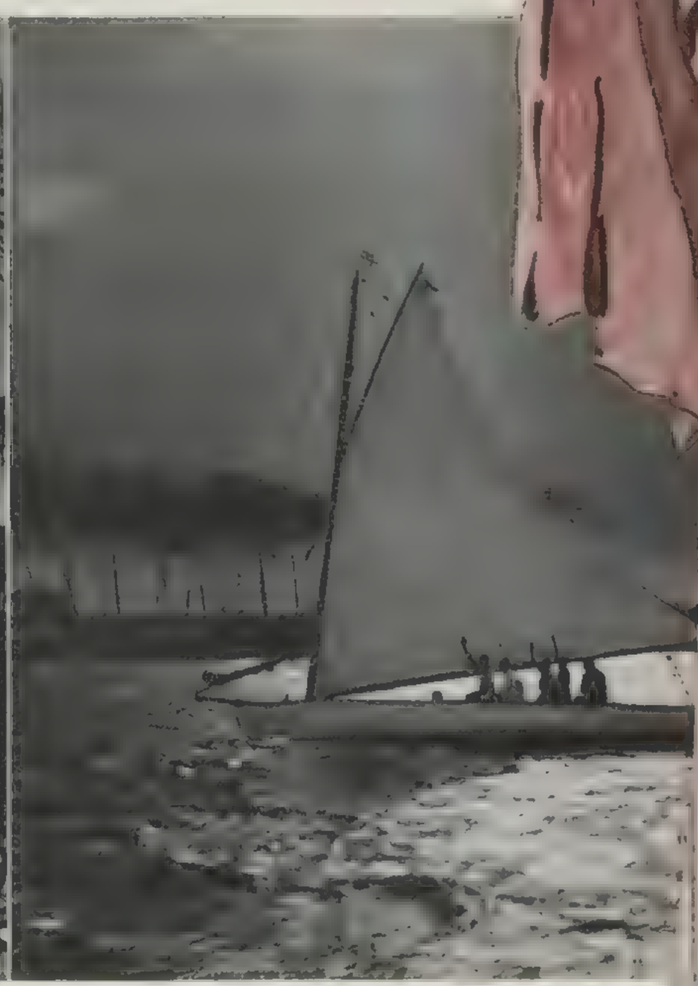
**AMERICAN EXPRESS**

65 Broadway, New York City

★ "FASHIONS FOR NASSAU" ARE OFFERED BY B. ALTMAN & CO., New York • CARSON PIRIE SCOTT, Chicago

# Style-setting Tropical Paradise

Nassau, ideal winter haven, offers you so much for so little, and it's so easy to get there. Whatever you wish to add to a perfect June day—golf, tennis, swimming, sailing, fishing—it's all at Nassau. Regardless of how winter may be howling elsewhere, in Nassau summer gaiety is at its height.



## Nassau IN THE Bahamas

### FROM MIAMI

**DAILY** plane service by Clipper ships of Pan American Airways. One Way $20 . . . Round Trip $36.

**EVERY MONDAY** and **SATURDAY** Overnight Service by American cruise liner Yarmouth of Eastern Steamship Lines—One Way $15...Round Trip $25.

**EVERY OTHER FRIDAY** by American cruise liner Munargo.

**THE BAHAMAS ARE ONLY 50 MILES FROM THE FLORIDA COAST.**

**FAVORABLE FOREIGN EXCHANGE • NO PASSPORTS** or visas for U. S. citizens. No restrictions on currency or securities of U. S. visitors.

**T R A V E L  S E R V I C E**

*Offices located in all principal cities*

*Paradise Pink evening gown of Crown Tested rayon Heller jersey, with a Nassau shoulder sheath. Paradise Pink sea shell necklace and bracelet*

BURDINE'S, Miami • I. MAGNIN, California AND OTHER EXCLUSIVE STORES THROUGHOUT THE UNITED STATES

Copr. 1951—American Viscose Corp.

# Crown Tested Rayon Fabrics

*FASHIONS FOR NASSAU IN THE BAHAMAS—A designed-for-action golf dress, and a well-cut spectator fashion, both in Crown Tested Rayon Faille, new and smart for sportswear. As seen at: B. Altman & Co., New York City; Carson Pirie Scott & Co., Chicago; Bonwit Teller & Co., Philadelphia; Julius Garfinckel, Washington, D. C.; Burdine's, Inc., Miami, Florida; I. Magnin & Co., California.*

THE FIRST NAME IN RAYON...THE FIRST IN TESTED QUALITY

*Look for this symbol when you buy.*

*AMERICAN VISCOSE CORPORATION*

*World's Largest Producer of Rayon Yarn*

*350 Fifth Avenue, New York*

*FASHIONS FOR NASSAU IN THE BAHAMAS—Crown Tested Rayon tropical under-sea prints in a sunback bolero play dress with matching panties, a spectator dress, and a dinner dress. As seen at: B. Altman & Co., New York City; Carson Pirie Scott & Co., Chicago; Higbee Co., Cleveland; Hochschild, Kohn & Co., Baltimore; Julius Garfinckel, Washington, D. C.; Joseph Horne & Co., Pittsburgh; I. Magnin & Co., California.*

*American Viscose Corporation, World's Largest Producer of Rayon Yarn*

*350 Fifth Avenue, New York City.*

CROWN TESTED AND APPROVED RAYON FABRIC

*Look for this symbol when you buy*

Copr. 1941—American Viscose Corp.

# CROWN TESTED RAYON FABRICS

***THE FIRST NAME IN RAYON...THE FIRST IN TESTED QUALITY***

Copr. 1941—American Viscose Corp.


# *Crown Tested Rayon Fabrics*

*FASHIONS FOR NASSAU IN THE BAHAMAS—Dinner dress in two smart Nassau colors . . . with native draped head-dress. Of a Crown Tested Rayon Jersey. As seen at: B. Altman & Co., New York City; Carson Pirie Scott & Co., Chicago; Bonwit Teller & Co., Philadelphia; B. Siegel Co., Detroit; Burdine's, Inc., Miami; I. Magnin & Co., California.*

THE FIRST NAME IN RAYON . . . THE FIRST IN TESTED QUALITY

CROWN TESTED AND APPROVED RAYON FABRIC

*Look for this symbol when you buy.*

*AMERICAN VISCOSE CORPORATION*

*World's Largest Producer of Rayon Yarn*

*350 Fifth Avenue, New York*

Under the print
play suit Tarni
into a dress
formal enough for
Government House
Plastron of
mother-of-pearl
beads, with
tropic flowers.
Play suit with the
new, longer shorts.
Dark-with-light
Bahamian colors.
Soft tailoring in a
suit for side-tripping
or lunch at
the British Colonial.
DRESS UP TO PLAY in
Fashions for Nassau
Newest place to go
Newest way to look
...more gracious, feminine, formal, even on the beach! As befits
a Colony of the Crown, with a royal governor, and a proud
tradition. For Nassau days and nights ... and for your every
Southern adventure ... Carson's presents this collection, exclu-
sively in Chicago. Bahamian colors, undersea prints, native shell
jewelry, hats, bags, shoes ... all with that new, dressed-up feeling.
CARSON PIRIE SCOTT & CO.
CHICAGO
Costumes in Crown-Tested Rayon Fabrics.

EVERFAST* TATTERSALL FLANNEL

IN Fashions for Nassau

*Correct as a Britisher's weskit . . . your washable Everfast Flannel frock. Takes to water like a duck, stands lightly but warmly 'tween you and stray breezes. Made of spun rayon and 35% wool. Everfast Flannel, like all Everfast fabrics, is guaranteed "fast to sun—fast to washing." Tattersall checks in red/navy; copen/royal blue; brown/green; yellow/black on white grounds. Sizes 10 to 20.*

*Reg. U. S. Pat. Off.

*I. MAGNIN & CO., California*
*CARSON PIRIE SCOTT & CO., Chicago*
*BURDINE'S, Miami*

*B. ALTMAN & CO., New York*
*BONWIT TELLER, Philadelphia*
*GARFINCKEL'S, Washington*

EVERFAST FABRICS, INC., 40 WORTH STREET, NEW YORK CITY

# VOGUE'S 6th PRIX de PARIS

## QUIZ no. 3

**Seniors, here is Vogue's third Prix de Paris quiz based on the November 15th and December 1st issues of Vogue. Since you have just recovered from your vacations and are now facing examinations, we have decided to extend the deadline for this quiz up to February 20th. The fourth (and last) quiz will appear in March 1 Vogue. Answer any four of the following questions.**

### FASHION

**1.** Describe or design a two-page spread featuring six bathing suits, their accessories, and backgrounds.

**2.** Suggest a theme for an "Under Twenty" feature and write the copy you would include in its presentation. See pages 69-72, November 15 Vogue.

**3.** In the manner of "Discoveries in Beauty", page 122, December 1 Vogue, write, in about 100 words, a descriptive paragraph for a perfume or beauty product.

**4.** Plan and describe a cruise wardrobe for a two weeks' cruise in Southern waters.

### NON-FASHION

**5.** Write an article of about 250 words, describing some place that you would like to visit this winter.

**6.** Write a "People are Talking About" in the manner of the article on page 34, of the December 15 issue of Vogue. About 200 words.

**7.** In about 250 words, review a play or a movie you have seen, or a book you have recently read.

**8.** In the manner of "Vogue's Spotlight" (December 1, page 96), describe, in about 250 words, some event (ceremony, pageant, etc.) that you have witnessed this year.

VOGUE SAYS:

*"The young clamor for an evening dress that's slim, simple and covered up!"*

Terribly important—that new long moulded torso. And how dependent on the neat little Talon placket fastener! It whips in your waist to flower-stalk size. Endows you with a wonderfully smooth, un-bulky closing...But—whether you're planning a wardrobe for gala evenings up North or night-life in Nassau—insist on the one-and-only Talon slide fastener in every dress. It's completely dependable. Talon, Inc., Meadville, Pa.

"TALON"
Reg. U. S. Pat. Off.

THE DEPENDABLE SLIDE FASTENER

# VOGUE'S

*a directory of*

If you want further information about any of the hotels or resorts listed in these columns, write to Vogue's Travelog, 420 Lexington Ave., New York City.

## SKIING AT SMUGGLERS' NOTCH

THE truth of their slogan, "There's snow at Stowe," has encouraged the skiing proprietors of the Lodge at "Smugglers' Notch," Stowe, Vermont, to add a new wing, and construct several new cottages, increasing the capacity to 115. The steady popularity of this ski resort has resulted in the new chair-lift of one and a quarter miles, the world's longest. Slopes like "Nose-Dive" and "Chin Clip" make the slide down Mt. Mansfield even more breathtaking than the ride up.

Non-skiers can sleigh-ride around the mountain trails, skate on the lighted rink, or square-dance on holiday weekends. The enthusiasm of George and Bunny Morrell, who play host at "Smugglers' Notch," is very infectious, but in their own words, "You'll have to come up and ski for yourself!"

## ARIZONA

**CASTLE HOT SPRINGS**

**Castle Hot Springs.** Distinctive winter resort. No dust. Excellent horses. Swimming. Sun bathing. Tennis. Golf. Amer. Plan. Walter Rounsevel, Mgr.

**CHANDLER**

**San Marcos Hotel & Individual Bungalows.** 250 acres of luxurious playground. 18-hole golf course. Swimming. Tennis. Riding. Robert Foehl, Manager.

**PHOENIX**

**Hotel Westward Ho.** Premier Hotel of the Southwest, in world-famous Valley of the Sun. Midtown with desert resort atmosphere. Am. & E. Plans. Bklt.

**TUCSON**

**Arizona Inn.** Arizona's foremost resort hotel. Charming garden rooms all with Sun Terrace. Swimming Pool. Tennis. Riding. Sunshine. M. Bennett, Mgr.

**Pioneer Hotel.** Southern Arizona's finest. 250 rooms, each with bath. European. Coffee Shop. Dining Room. Roof Garden. Sun Deck. Sensible rates.

**Santa Rita Hotel.** 250 rms. Tucson's Social center; Western hospitality & atmosphere. Excellent cuisine; Famous dance bands. Polo. Golf. Nick Hall, Mgr.

## CALIFORNIA

**ARROWHEAD SPRINGS**

**Arrowhead Springs New Hotel & Spa**

America's finest and smartest Spa. World famed thermal waters. Natural Steam Caves, Arsenated Mud Packs. Distinguished medical supervision. Delightful vacation paradise. Magnificent hotel and lovely bungalows. Superb cuisine. Swimming. Golf. Riding. Tennis. Elev. 1800 ft. 90-minutes from Los Angeles. Special rates. Write for folders, rates. George Richon, Manager.

**BEVERLY HILLS**

**Beverly Hills Hotel & Bungalows.** Early California charm; thoroughly modern. Continental flavor. Year around social & movie center. Pool. All sports. E. P.

**LA JOLLA**

**Casa de Mañana.** Distinctive resort hotel on the shores of the Pacific, near San Diego and Old Mexico. All sports. Private beach. Write for free folder.

**LA QUINTA**

**La Quinta Hotel.** Palm Springs area. Charming desert retreat. Swimming, riding, every sport. Rates from $10 single; $18 double. American Plan.

**RIVERSIDE**

**Mission Inn.** California's historic hotel. In lovely Riverside. Art treasures. All sports. American or European Plan. Rooms $3.50 up. Write for folder.

## DISTRICT OF COLUMBIA

**WASHINGTON**

**The Dodge Hotel.** On Capitol Hill opposite Union Station Plaza. Renowned cuisine. No tipping. Single from $2.50, double from $4.50. H. B. Williams, Mgr.

**Hotel Raleigh.** Washington's most popular and distinguished Hotel, on famous Pennsylvania Avenue. Special tourist rates. Write C. C. Schiffeler, Gen. Mgr.

## FLORIDA

**CLEARWATER**

**Fort Harrison Hotel.** Overlooks Clearwater Bay. Gulf of Mexico. Golf, bathing, boating, fishing. A. or E. plan. 253 rms., moderate rates. L. G. Davis, Mgr.

**DAYTONA BEACH**

**Hotel Osceola.** From $2 European, $5 American. Restful Tropical foliage grounds. Sun-decks. Continental Ballroom. Cocktail Lounge. All sports. Bklt.

**DUNEDIN**

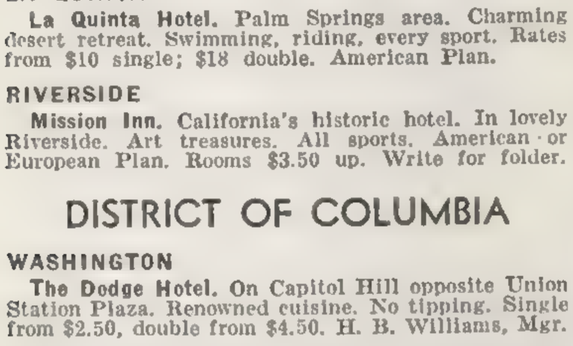
**The Fenway.** One of the West Coast's finest resorts. Beautiful tropical setting. All sports. C. Townsend Scanlan, Manager.

**FORT PIERCE**

**The New Fort Pierce.** A distinctly modern and fascinating Hotel on the Water. Golf, Beach Cabaña, Fishing, Dancing. Excellent cuisine. Restricted.

**This year** is the ideal year to discover America. Let Vogue's Travelog serve as your directory and insure the success of your vacation.

**MIAMI**



**The Columbus**

Right in the middle of everything! Miami's finest hotel—centralized bayfront setting for 17 floors of luxurious living. Spectacular views of bay and ocean. Many new features: beautiful Bahama Room for diners, smart new Cocktail Lounge. Recreation program, games. Steam heat, soft water system. Advance reservations advisable. Booklet, rates, details on request.

## FLORIDA

**FORT LAUDERDALE**

**The Trade Winds.** Newest oceanside hotel offering superior accommodations, cuisine and service. Finest beach in Florida. Restricted. American Plan. Booklet.

**JACKSONVILLE**

**Hotel Windsor.** Heart of city facing beautiful Hemming Park. Large rms.; unique parlors; terrace dining room; wide porches. Lobby entrance to garage.

**MARINELAND**

**Marine Studios,** world's only oceanarium, presents mysterious undersea life, viewed through 200 portholes. On Ocean Blvd., south of St. Augustine.

**MIAMI**

**The Dallas Park.** Rooms, apartments, penthouses. Roof sun bathing. 11 stories, overlooking beautiful Biscayne Bay. Moderate rates. M. F. Whelan, Mgr.

**The McAllister.** Downtown Miami, facing beautiful Bayfront Park and Biscayne Bay. 550 rooms with bath and shower. Leonard K. Thomson, Manager.

**MIAMI**

**The Venetian**

Closest Miami hotel to Bay and Ocean beaches. On direct arteries to Race Tracks and virtually all recreation centers. Ten floors, on the bayfront, spectacular views. Roof sundeck. Quiet, newly redecorated, parklike setting, ample free parking. Excellent dining room. Same ownership as The Columbus. Attractive rates, especially for long stays. Booklet, details on request.

**MIAMI BEACH**

**The Cromwell and Shore Club**

Located directly on the ocean—a delightful, brand new idea for complete vacations. Facilities include private beach, cabañas, pool, dining terraces and outdoor dancing pavilions. Sports, sunbathing, entertainment. Topnotch cuisine. Attractively appointed living rooms become twin-bedrooms at night. Selected clientele. Open all year. Booklet. John M. Duff, Jr., Manager.

**MIAMI BEACH**

**The Flamingo**

Landmark of Luxury. Flashing in the sun or weaving a color-symphony against the stars—the dome of The Flamingo is a glittering "landmark of luxury" for those seeking the best in Florida resort life. You will enjoy this unique bay front tropical estate—gay, exclusive, complete. Carefully restricted clientele. Uniformly fair rates. Folder. Address . . . . . C. S. Krom, Manager. N. Y. Office: 11 W. 42nd St. BRyant 9-6348.

**MIAMI BEACH**

**Hotel Good**

To those who prefer the niceties of gracious living, the Good offers an exclusive club-like residence in the fashionable north-shore district. Oceanfront at 43rd St., private beach, sports, handy to all recreations. Garage on premises. Distinguished cuisine. Restricted. Open year round, reservations desirable. Bklt. Carolyn G. Good, Pres., Ernest McDonald, Manager.

**MIAMI BEACH**

**The Marine Terrace,** exclusive North Beach, ocean front hotel, restricted clientele, homelike environment, open year around. John B. Reid, Mng. Dir.

## FLORIDA

**MIAMI BEACH**

**The Pancoast**

Only The Pancoast gives you this "Miami Beach"—an exclusive oceanfront world of your own. Constant care in selection of guests and maintenance of luxurious appointments have established a tradition of acknowledged leadership. Tropic gardens, private beach, cabañas, patio, tennis courts. Reservations in advance. Write for details. Arthur Pancoast, Pres., Norman Pancoast, Manager.

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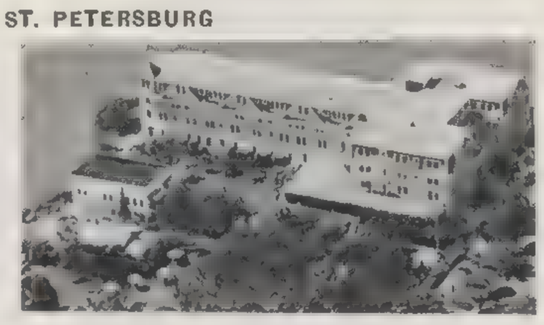
**The Princess Martha**—St. Petersburg's largest and best located downtown hotel. Every modern comfort. European. Dining room. Bklt. A. L. Manning.

## FLORIDA

**ST. PETERSBURG**



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"Truly A Resort Hotel of Merit" in beautiful surroundings, tropical gardens, patios, citrus grove. Broad, sunny verandahs . . . lounges . . . distinctly superior cuisine. Choice residential location close to every activity and interest. Open until May. Eur. and Amer. plan. You'll like The Huntington and its real Southern hospitality. Pleasing rates. Booklet, Paul Barnes, Manager.

**ST. PETERSBURG**

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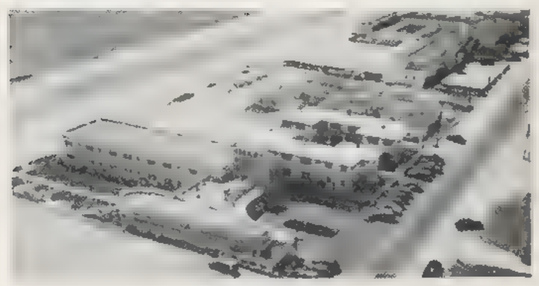
If one of your New Year's resolutions is to "stop worrying," turn your vacation problems over to the Vogue Hotel Information Service, and let us help you keep a smooth brow. We know what to do about such puzzlers as "Where are the best treeless ski slopes?," "Where can I enjoy winter scenery without skiing down it?," "What Southern spot will be 'home' for the children?," "Where can I best ride horse-back, play golf, or tennis, or swim?" Write us at 420 Lexington Avenue, New York City, and let us give you suggestions.

## FLORIDA

**ST. PETERSBURG**



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The Waldorf competes in economy with hotels that cannot compete with the Waldorf in those extraordinary service satisfactions which only the Waldorf can give. Park Avenue, 49th to 50th Streets, N. Y.

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**Glen Springs Hotel.** A Famous Spa in America. Natural Nauheim Baths. Selected clientele. N. Y. Office, 500 Fifth Ave., Room 1106. Phone PEnn 6-9557.

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**NEW BERN**

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**The Manor** is a thoroughly modern hotel, centrally located yet quiet and restful. All sports. Excellent cuisine. Booklet on request. Rates on application.

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**Bellevue-Stratford**—"One of the Few World Famous Hotels in America." Rates begin at $3.85. Claude E. Bennett, General Manager.

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**CHARLESTON**

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**The Carolina Inn and Cottages.** Rest or recreation among the pines. Golf—18 holes—grass greens. Riding, hunting, skeet. Moore Ownership Management.

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**Cavalier Hotel and Country Club.** Open all year. 2 golf courses, tennis, riding, fishing, heated indoor pool. Roland Eaton, Mg. Dir. Write for Booklet W.

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**For you who like the sagebrush and the open spaces.**

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**Gallagher Ranch.** Vast, historic cattle ranch open year 'round. Ride, rest, recreate. Excellent meals. Completely modern. Central heating. Restricted.

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**LAURENTIAN MTS.—Ste. Marguerite Station, Que.**

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**LAURENTIAN MTS.—ST. SAUVEUR STA., P.Q.**

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*For colorful descriptive cruise folders ask or write any Authorized Travel Agent, or United Fruit Company, Pier 3 North River, or 632 Fifth Ave., New York. Also offices in Boston, Philadelphia, Washington, D. C., Chicago, New Orleans.*

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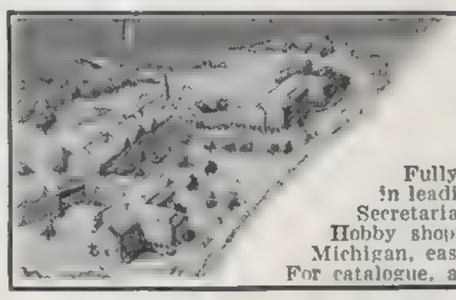

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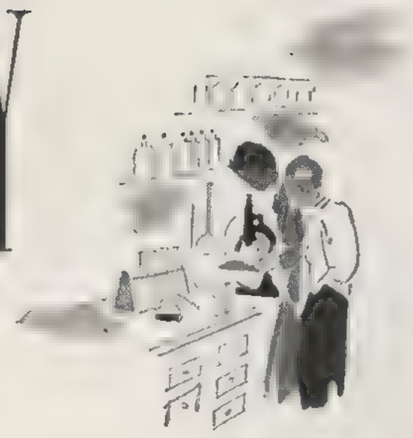

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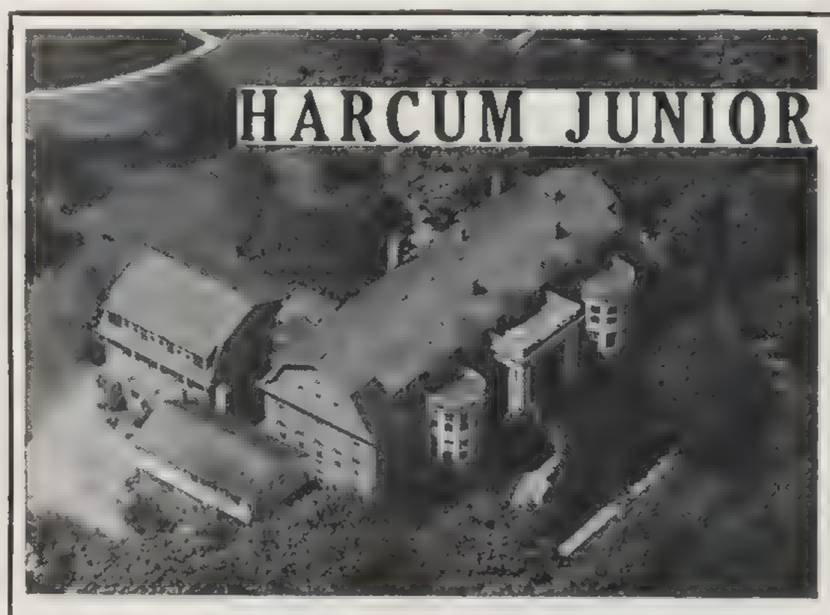

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Religious affiliation_____

Locality_____

Proposed entrance date_____

Approximate tuition_____

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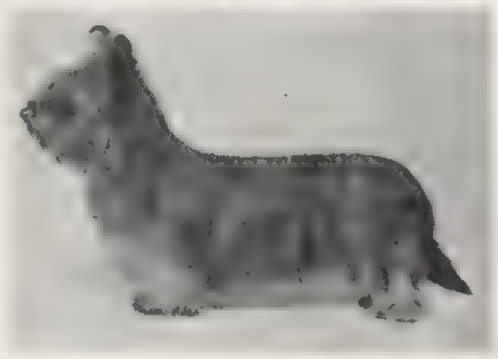

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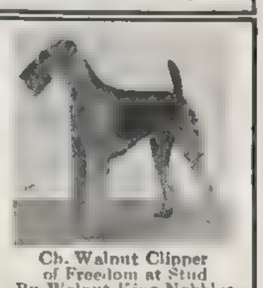

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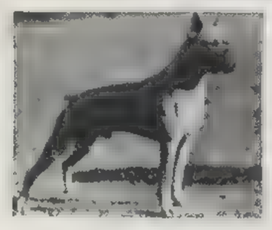

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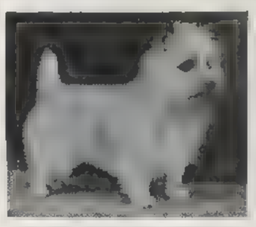

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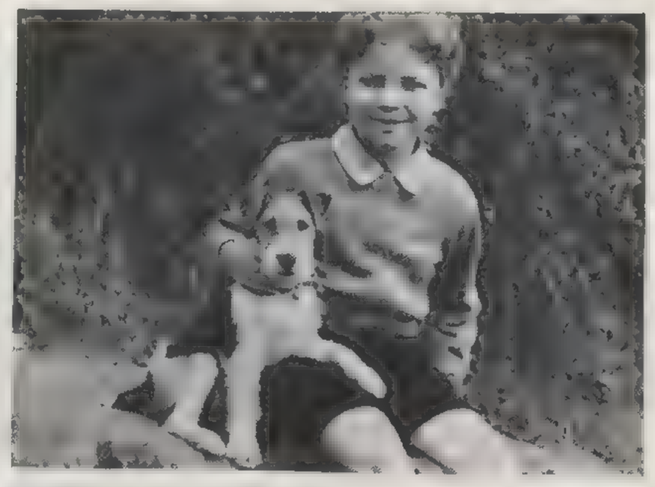

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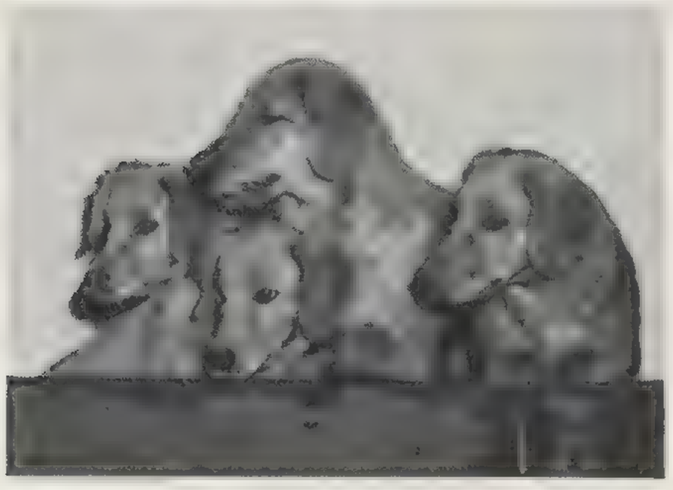

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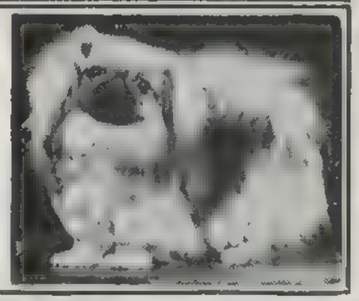

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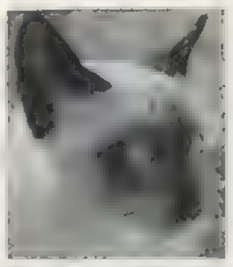

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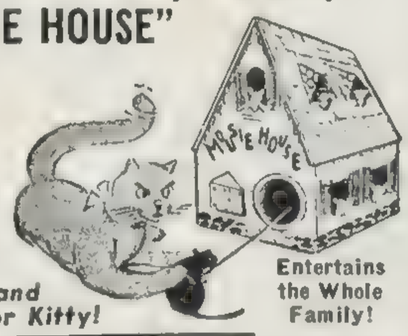


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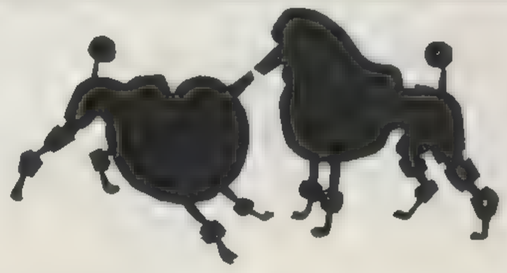

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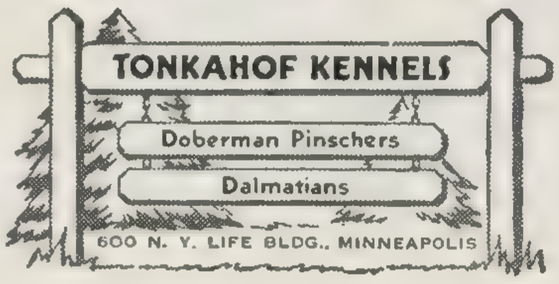


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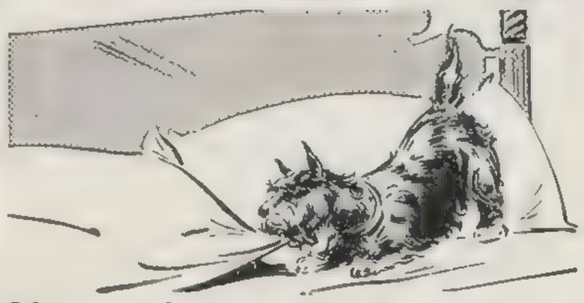

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**I. MILLER,** specialists in sizes 8-10, AAAA-C, are now including shoes for southern wear in their new mid-season collection. Special size departments at 49 W. 34th St. & 450 5th Ave. (at 40th St.), N.Y.C. Charge accounts invited

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**NEW YORK SHOPS BROUGHT TO YOU.** Orders filled quickly and intelligently. No Service charge. Write for particulars and magazine. Helen L. Richards, 452 Fifth Avenue, New York City. Telephone PEnnsylvania 6-6862

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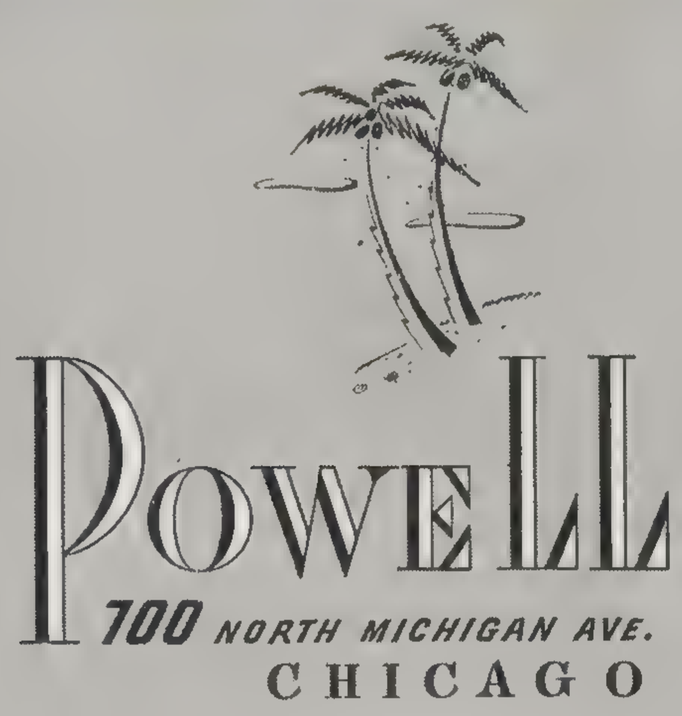



Now showing a complete resort collection

# Shop

**City Calendar:** New Yorkers will be interested in an unusual 1941 calendar, its wide weekly pages divided into note-spaces for morning, afternoon, and evening. Facing each week's page is a full-page photograph of a New York scene, each beautiful enough in its own right to fascinate out-of-towners as well as city dwellers. It's the kind of book you'd like to keep, even after the year is over. Brentano's sells it for $1.

**Tuck-Away:** This suède cloth glove conceals a zipper under one cuff. In the resulting cache, you may tuck keys, coins, et cetera. Perfect for resort wear, or to use whenever you don't want to carry a hand-bag. The price; $1.50 a pair, in black, white, navy-blue, or chamois-colour. They're at Bernath and Company, 561 Fifth Avenue, where you'll find every kind of sports clothes and accessories, with an especially fine collection of suède and leather suits, many with hats, bags, and gloves to match.

**At Home:** We are "at home" any day to new devices which make householding easier, and Universal does, with their new Electrical aids. One of our favourites is the combination sandwich-toaster and wafflemaker. This runs on AC or DC current, $8 for the grill, and waffle grids; or $7 without the waffle attachments. Decorated with a panel of leaves, it's called the "Coronet" pattern. Also, in this pattern is a regular toaster, with heat-resistant bakelite knobs. Shop-Hound loves, too, the Mixablend, which with the aid of sharp propeller-like knives, liquefies or purées solid foods. And helps make such drinks as frozen Daiquiris. This aid, AC or DC, is your friend for $20. Altman has all these.

**All-White:** This coat wins us. It's Esther Dorothy's trench-coat made of white broadtail—perfectly beautiful flat snow pelts. It's cut in the true trench-coat tradition, too, with a casually belted silhouette, big pockets, and high revers. By removing the belt, you make it into a box-coat. You'll love it for day and evening.

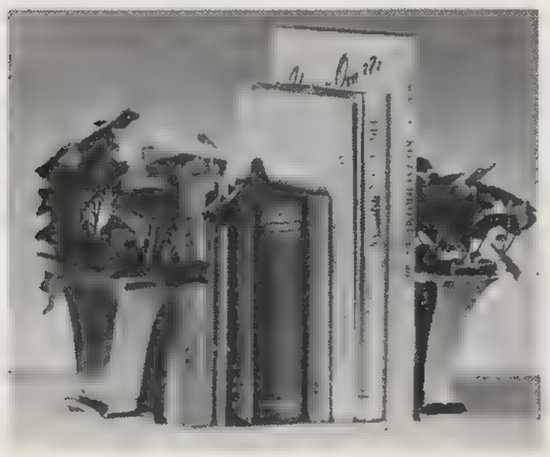
You may buy one for $750 at Miss Dorothy's shop, 8 Newbury Street, Boston, where there are any number of covetable coats. We liked the supple steel-grey broadtails, too, soft as satin and flattering.

# Hound

## charts her course

**Miniature Cup:** This tiny Spode cup (about a third the size of a regular one) would delight any collector of the undersized. It's white, decorated with deep blue flowers, and may be used for decoration, or to serve tea to dolls, and to people who really want "only a drop." It costs $2.75 at Plummer's, 695 Fifth Avenue, and $1.50 for a mahogany cup-and-saucer stand, made to scale.

**Shadow-Boxes:** Frame your flower arrangements in a shadow-box. These boxes are about two inches deep on the inside, with frames of black or natural wood. The inside measurements are 7½ by 5½ inches; $2. Or you may have a slightly larger one, with a gold frame for $2.25. You might paint the backgrounds with clouds or patterns, or (for a fee) have them lined with mirror. A row of several of these on the wall makes a most interesting decoration. Order from Ascla, Greens Farms, Connecticut.



**Versatile Vases:** These thin vases of brass are treated against tarnishing. Use them as bookends, filled with ivy or small flowers, or let them grace your mantelpiece. Madolin Mapelsden, 825 Lexington Avenue. They cost $7.50 the pair (excluding the ivy).

**Desk Pad:** From Mrs. John L. Strong, 660 Fifth Avenue, order a handsome desk pad with your full name (or initials) printed on its plastic base. You may choose a base of red plastic —or black, maroon, or crystal. Anyhow, it's just $10, including five hundred refill sheets with your name on them....

And see Mrs. Strong's oversized gold- or silver-paper match packs with colossal initials engraved on the covers, for $12 per hundred packs. You may order the steel initial plate separately, to use for stationery or cards, at $6.50. You'll like the stationery here, too, in a wide variety of types and colours.

VOGUE STUDIOS

**Finders:** We dearly love the Questers. This organization quests for—and finds—rare antique objects. This old Meissen sugar bowl costs $35. The address is 455 East Fifty-Seventh Street.

MORE ON PAGE 22

Mrs. Pleasants Pennington presents PAPILLON, with stitched two tone trim. In a blend of spun rayons. Blue, luggage, aqua. 16.95

Chez Rosette

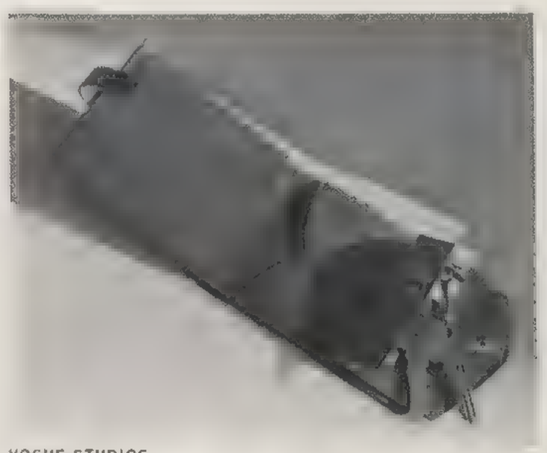
10 EAST 56TH STREET, NEW YORK

# Shop Hound
## charts her course

**Angel-Like:** Start the new year in this fresh and pretty bed jacket of flower-sprigged satin, ray-on-taffeta lined. It's quilted all over, and scalloped at the wrists and collar. Yours for $7 at Susanne, 41 West Fifty-Seventh Street. Buy a nightgown of the same print for $5; and quilted robe to match, with a scalloped neck-line, for $11.75. Or $22.75 for the set. Charming hand-made lingerie, including long-sleeved silk nightgowns.

**Head of the Class:** Milton Bradley has a new game that appeals to us greatly. It's one of the "quiz" variety, but has the inducement of being played on a board, with cardboard children representing players. By luck, or by answering questions intelligently, the players proceed from desk to desk (painted on the board) till one "gets to the head of the class" and wins.

For example, if the teacher asks you: (Q.) "What animal skeleton is usually found in people's bathrooms?", you might say, (A.) "A sponge," and you would be right. If you could keep up in that vein, you'd win. About $1 for this at Bloomingdale's.



VOGUE STUDIOS

**All-Embracing:** This wallet includes a bill-fold, coin-purse, space for licenses, and a detachable key-case. It costs $1.25 in coloured morocco; $2.50 in pig. Order from Foster and Reynolds, 606 Thirteenth St., N.W., Washington, D. C.

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VOGUE
for twenty-five years

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420 Lexington Ave., New York

# GOURMET'S GUIDE

*selected restaurants in and out of town*

A new place to lunch or dine? A place you may have forgotten? A place to do your friends proud? Vogue tells you about them all in these columns

## NEW YORK CITY

### RESTAURANTS—DINING

**DIVAN PARISIEN**
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Le Restaurant Par Excellence. Cuisine Française. Famous for "Chicken Divan" and special salad.
Luncheon and Dinner
Finest vintage wines, and liquors
Air Conditioning MUrray Hill 2-9223

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Most popular cocktail hour

**JANE DAVIES'**
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**ALEXANDRA RESTAURANT**—8 East 49th Street. Champagne cocktail dinner $1.10 & $1.50. Daily 5 to 8:30 P.M. Sunday dinners—noon to 8:30 P.M. The most talked about dining place in New York.

**CRILLON**—277 Park Ave. (116 E. 48th St.). Famous for cuisine and cellar. Luncheon $1.10—Dinner from $1.65 in Main Dining Room. London-Buffet-Dinner before theatre in the Bar $1.10. Air-conditioned.

**CAVIAR RESTAURANT**—18 East 49th Street. "Rendezvous for Epicureans." Direction of Antoine Dedone. Unique cuisine, rare wines. Luncheon, cocktail hour, dinner. WIckersham 2-2224.

**CAFE TROUVILLE**
112 East 52nd St.
Open for luncheon, cocktail hour and dinner. Entertainment during supper. Completely air-conditioned.

**WHITE TURKEY TOWN HOUSE** at One University Place, on historic Washington Square. Choicest foods, vintage wines and liquors, in an atmosphere of quiet charm. Open Sundays at noon. White Turkey Inn, Danbury, Conn., reopens April 1st.

**SUSAN PALMER'S 711 FIFTH AVE. RESTAURANT** Entrance 5 E. 55th St.—opp. St. Regis. A La Carte —Plus! Charcoal Broiled meats. Individual Salad Bowl. Whipped sweet butter—Hot Breads.

**PATRICIA MURPHY'S Candlelight Restaurants.**
The Barclay—33 E. 60th St., Manhattan
The Candlelight—114 Henry St., Brooklyn
Sophisticated American Foods

**CAFE ST. DENIS**—11 East 53rd Street. EL. 5-8032. A real French Restaurant catering to cosmopolitan palates. Air Conditioned. Lunch from 75c. Dinner from $1.25. Also à la carte. Redecorated and enlarged.

**RESTAURANT MAYAN**, 16 W. 51 St., Rockefeller Center. Popular rendezvous for luncheon, cocktails, dinner. Unusual atmosphere. Luncheon entrées from 60c. Dinner Prix-Fixe from $1.50; also à la carte.

**GRAND CENTRAL TERMINAL RESTAURANT** and Oyster Bar, Lower Level, Grand Central Terminal. Nationally famous for all sea food. Steaks and chops a specialty. Lunch from 65c. Dinner from $1.00, also à la carte.

**ROCKEFELLER PLAZA RESTAURANT**—32 W. 50th. Smart but informal. Plaza Room: club breakfast 60c, luncheon from 75c, dinner from $1.00, cocktails from 25c. Old New York Room: luncheon from 75c, dinner from $1.00. Cocktail lounge. Cocktails from 25c.

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**CAFE LOUIS XIV.** 15 West 49th St., Rockefeller Center. Cuisine Classique. Fine Wines. American Bar. Prix-Fixe Luncheon $1.50. Pre-Theatre Dinner $2.00, also à la carte. William Adler and his Violin.

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Le Restaurant Par Excellence. Cuisine Française. Famous for the special Champs-Elysées Dinner. Finest wines and liquors. 25 East 40th St. MU 4-8833.

**KENTUCKY SERVES A MEAL.** Luncheon from 65c; Dinner from $1.25; Supper from 85c. Open Sun. (11:30 a.m.—8:30 p.m.) for breakfast & dinner. Elizabeth D. Reynolds, Inc., 160 E. 48th St. EL 5-6448.

**LAFAYETTE—9th St. at University Place**
Renowned for French Cuisine since 1883. Prix-fixe luncheon and dinner; also à la carte. Fine wines. French café.

**YE OLDE CHOP HOUSE, 118 Cedar St.** New York City's oldest eating place. Located in the Financial District. Open to 8 P.M. Daily — Saturday 3 P.M. Harry Kramer, Host. WOrth 2-8061.

**CORTILE RESTAURANT—37 W. 43rd St.**
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151 East 57th Street—Plaza 3-2816. Authentic cuisine & atmosphere. Luncheon 75c to $1.25; Dinner $1.25 to $2.50. Cocktail Lounge. No cover charge.

**THE HEARTHSTONE**
15 East 48th Street, near 5th Avenue. PLaza 3-1134
Luncheon from 65c. Finest wines and liquors.
Dinner from $1.00. Open Sundays and holidays.

### RESTAURANTS—DANCING

**ST. MORITZ-ON-THE-PARK**, 50 Central Park S. Dinner and supper dancing in the Café de la Paix. Celebrated orchestras and entertainment. Home of Rumpelmayer's and 'Round the World Bar.

**VERSAILLES, 151 E. 50 St., PL. 8-0310.** An impressive French cuisine makes Versailles the glamour spot of New York. Cocktail Hour, Dinner & After Theatre. Presenting nightly B'way's Brightest Stars. Maximillian Bergere & Orch. Panchito & his Rhumba.

**LARUE**—45 East 58th Street. VOl. 5-6374. New York's smart rendezvous. Cocktails, dinner, supper. Eddie Davis' & Joseph Smith's orchestras. Continuous dancing till 4 A.M.

**THE WHIRLING TOP**—3 E. 52 St. Rendezvous for Connoisseurs of excellent cuisine, wine & liquor. Cocktails from 25c till 6 p.m.; Dinner from $1.50 and up. Entertainment. EL 5-8051.

**LE COQ ROUGE—65 East 56th St.** Famous cuisine. Luncheon, dinner and after theatre. Dancing—Entertainment. Val Ernie's orchestra. Johnny Oliver's Orchestra. Reservations—PLaza 3-8887.

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**SCHRAFFT'S.** Smart, intimate lounges. Georgian Room, 625 Madison Ave., at 58th—Columbus Room, 222 W. 57th St., near B'way. Luncheon, cocktail hour, dinner, supper. Superb cocktails from 25c.

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# Vogue

incorporating VANITY FAIR

*New Year*
*New Ideas*
*New Clothes*

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*January 1, 1941*

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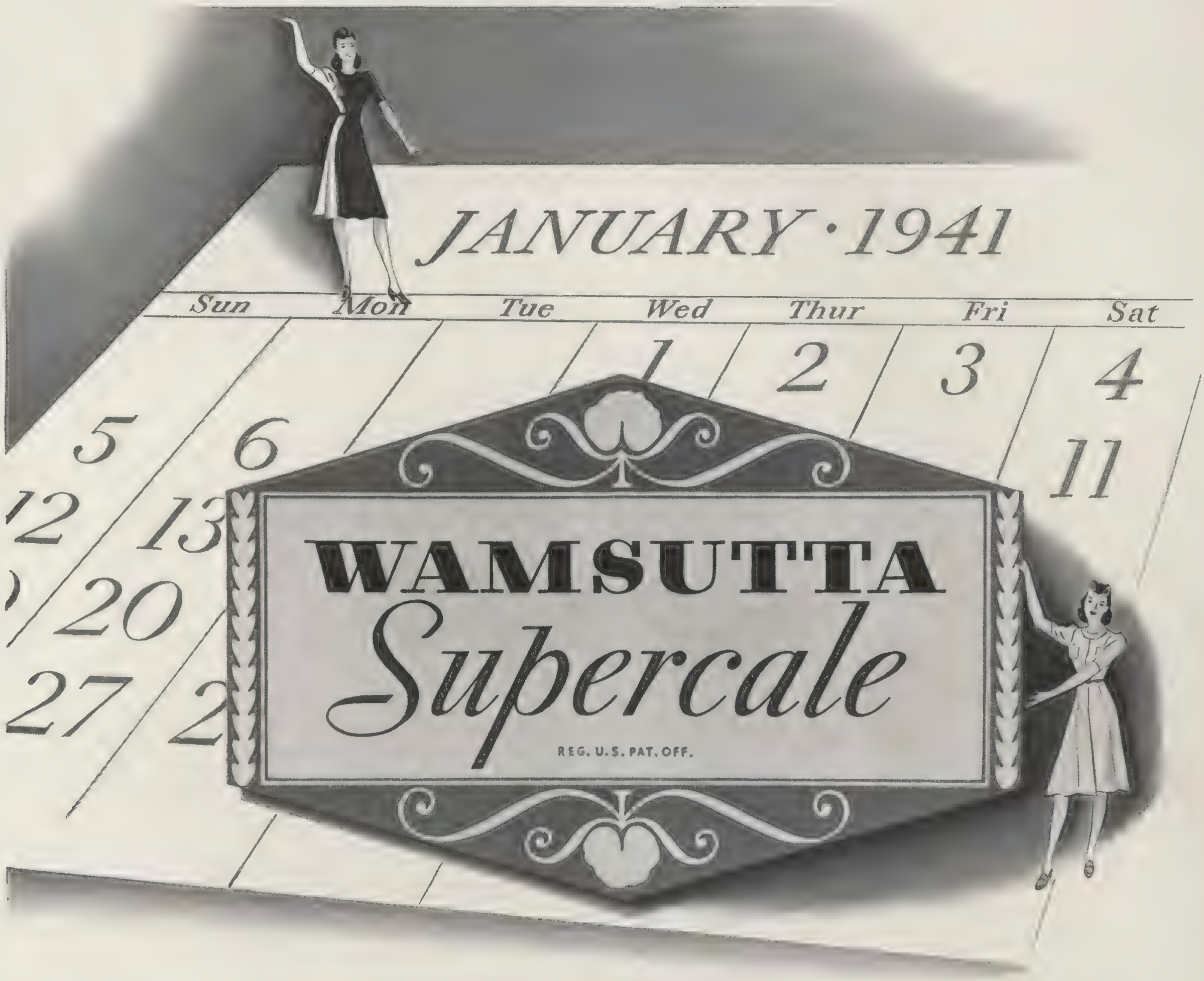
TONI FRISSELL

For the New Year holiday, ski on Mont Tremblant's wickedest slope—in this new ski-suit: sweater and flannel culottes made all in one piece. This is an original design at Jay-Thorpe

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# Vogue's-eye view of Vogue 1941

WE DON'T often get up and speak in public. We leave the magazine to speak for itself—as it has spoken for nearly fifty years to an ever-increasing audience. But with a New Year, and perhaps a New World, dawning, we should like to restate our position, and to reaffirm our objectives.

This New Year dawns on a world embattled and bleeding. What is Vogue's place in such a world? What part do we play in this scene of high drama, grim tragedy? Where do we come in?

Our rôle now is essentially the same as it always has been. It is to report and reflect the activities of women—in peacetime or wartime. And, at all times, to report on the normal, pleasant arts of life: art itself; music; dressing attractively; running a house and a family intelligently; fun. Whether these things can endure, before the onslaught of an ideology that glorifies only the arts of war, is now at issue. We believe that they can.

Our rôle, too, is that of spokesman for the great fashion industry—the second largest industry in our country. It gives employment to many millions of people, who design, manufacture, distribute, advertise, and sell fashion merchandise. The healthy continuance of that industry means not only their employment, but that cleanliness, decency, order, and beauty—the pleasant things of life—shall not vanish from the earth.

A grave situation isn't helped by glum faces or defeatism. Morale can show gallantly in such small things as a neat foot, shining hair, a red mouth, a flowering window-box, an imaginative meal. Our hope is that we may help to maintain that morale; to maintain these gentle arts of civilization. We believe that they are not least among the causes for which this war is being fought.

# London's Big Ben

## – the Clock of the World

# Night Watch Over Freedom

By CARSON McCULLERS

On this night—the last dark evening of the old year and the first morning of the new—there will be listeners over all the earth. Big Ben will sound at midnight. It may be that in the last hour the Clock Tower itself will be damaged or destroyed. But even so the bells of Big Ben will be heard. For there is a tense listening independent of the ear, a listening that causes the blood to wait and the heart itself for a moment to be hushed.

England will hear Big Ben in darkness. Perhaps as the hour is tolled, there will be the roar of explosives and the deathly murmur of bombing planes—or the night may be a quiet one over there. In any case the bell will sound in our mind's ear. And these will be among the listeners: the sentries keeping watch over the dark channel; the city people in the air-raid shelters; and the homeless who huddle together on the platforms of the tubes; old farmers in wayside pubs. In the wards of hospitals the hurt and restless they also will hear. And somewhere a frightened child with an upturned face. A rough, rosy soldier on duty at an airport will blow warm breath into his cupped hands, stamp on the frosty ground, and stand silent for a moment at midnight. These, then, will hear—for the sound will echo through the cities and all the countryside of the dark island.

Nor will the echoes stop there. The time will not actually be midnight everywhere. But the twelve slow strokes will for a moment seem to effect a synthesis of time throughout the world. In the defeated lands Big Ben will bring hope and, to the souls of many, a fevered quiver of rebellion. And if the people of the Axis countries were allowed to hear this bell who knows what their feelings and their doubts might be?

We in America will be listeners on this New Year. In all the states the tones of Big Ben will be broadcast. From Oregon to Georgia, in the homes of the comfortable who taste egg-nog from silver cups and in the grim tenements of the poor, the English New Year will be heard. Down in the South it will be early evening. Quiet, orange firelight will flicker on kitchen walls, and in the cupboards there will be the hog-jowl and the black-eyed peas to bring good fortune in the coming year. On the Pacific coast the sun will still be shining. In the Northern homes, with the cold blue glow of snow outside, the gathered families will wait for the hour.

On this night, London may be grey with fog, or the clean moonlight may make of the Clock Tower a silhouette against the winter sky. But when the bells sound it will be the heartbeat of warring Britain—somber, resonant, and deeply sure. Yes, Big Ben will ring again this New Year, and over all the earth there will be listeners.

EUROPEAN

Unforgettable were those draped skirts Paul Poiret made during World War I. By a curious coincidence, they appear again to-day. The same narrow hem, caught-up drapery, slit to facilitate dancing. Hydrangea printed silk. Jay-Thorpe

# 1914 Skirt Drapery

RAWLINGS

# *Echoed in 1941*

Another echo of Paul Poiret's pre-War slit skirts. Rust crêpe, very narrow at the ankles, draped up on both sides of a slit. The gold silk crêpe bodice has a shawl collar—the better to achieve sloping shoulders. At Henri Bendel

LUIS LEMUS

# Desert Holiday

Inside the corral at Camelback Inn, Arizona's Utopian ranch-resort—a guest who wears the crêpe dress, wool jacket that's almost a uniform for coolish late afternoon. The dress—a classic of Celanese rayon and silk; jacket, rabbit's-hair jersey. Cap white as Snowball, the ranch's pet burro. Costume; Abercrombie and Fitch; Marshall Field; Goldwater's, Phoenix

# Phoenix, Arizona

Snow may be falling up North, but when you get off the train in Phoenix, Arizona, you find a comfortable, dry, medium climate. You walk down the palm avenues equally comfortable in light tweeds or crêpes. And as you drive the 17 miles to Camelback Inn, you begin to tan.

At Camelback, you stay in one of the little guest-houses near the main Inn. You wear levis and loud shirts and ride miles into the desert. You swim in the outdoor pool, with a bar at its edge. And at sundown, you slip a jacket over your dress, as the desert turns cool.

Above: At the entrance of one of Camelback Inn's guest-houses—a red-and-white striped rayon surah shirt-waist dress. (This is about as close to dressing up as the casual life demands.) For sunless days and cool evenings, red Botany flannel jacket. Cotton Shop; I. Magnin

Left: Walking down a palm-shaded avenue in Phoenix—two visitors dressed for shopping and a movie. First: Red Botany wool jacket; checked wool skirt. Mary Lewis; J. W. Robinson. Second: Checked Stroock's wool suit. Bonwit Teller; Carson Pirie Scott. Stetson berets

## The great Rachmaninoff

KARGER

The immobile-faced Russian composer

Here playing his own "Second Concerto"

His pianistic technique is phenomenal

## "Charley's Aunt," a hit ever since 1892

The first Aunt, W. S. Penley; London

The second Aunt, Etienne Girardot; in New York, 1893

## John Copp, III., a night club hit since November, 1940

John Copp begins his songs mildly

He stops them for ad lib gestures

He ends with a noise like an orang-utan

# VOGUE'S SPOT-LIGHT

*By Allene Talmey*

THE theatre has been sitting on its hands this winter. So slow and slack has it been that one producer has begun to mourn for the good old days of the depression when he could go to his office every morning and read a couple of new labour plays, a little something about strike breakers, and a drama about Sir Basil Zaharoff (every one had a Zaharoff drama in the trunk). But not now. Comedies and let's-be-merry are now the rule, and fun is a drug on the market. It's too bad. For we could use a 1941 Shaw, an "Arms and the Man," or a "Devil's Disciple"—the bone of controversy, and a sure finger pressing the sore spot.

So far, the one serious play around (when this was written) is Emlyn Williams' "The Corn Is Green." Nothing more exciting happens in this truly exciting play than that a Welsh mining boy learns to read and write—one boy, his middle-aged teacher, the squire, and the townspeople, want one boy to win a scholarship for Oxford. It doesn't sound like much of a play, but it is. Filled with good people, the kind that are quite rightly called the salt of the earth, it has the beauty of honesty, and for once the spiritual values don't get a left-wing kick in the pants.

And no one plays these values for more of their worth than Ethel Barrymore, as the great, simple, concentrated teacher, whose achievement is the boy's education. She is good to hear—her voice has that curious Barrymore resonance, that clear old-fashioned beauty of tone that Julia Marlowe had and Jane Cowl and Katharine Cornell have. But, good as she is, the news of the play is Thelma Schnee, a name that will look funny when it gets in lights, who plays a combination brat and hussy, and is equally successful as both. Because she isn't handicapped by being extremely pretty, she works for her illusion, and the illusion is that she is the best of the young actresses.

The other new face around town belongs to John Copp, III., the crazy boy of the only adult night-place in New (Continued on page 81)

The latest Aunt, José Ferrer, Broadway's favourite lady

## Jimmy Savo, the underdog of pantomime

Singing "River, Stay 'Way from My Door"

Savo in a Swedish idyl

The waxen art of a tramp comedian

# Cast and Forecast

CHAIR: AMSTER AND LAMB

HORST

## Bette Davis

**BETTE DAVIS,** now interpreting Somerset Maugham's "The Letter" as memorably as she did his "Of Human Bondage." Here, wearing a brown silk taffeta dress by Nettie Rosenstein. Bonwit Teller; I. Magnin. Jewels; Black, Starr and Gorham

**LORETTA YOUNG,** soon to be seen in "Lady from Cheyenne." Here in an outfit co-starring chocolate-brown and blue. Celanese sharkskin slacks, jersey blouse. Saks-Fifth Avenue. Straw hat; Lilly Daché. Max Factor Hollywood Pan-Cake Make-Up

PHOTOGRAPH BY RAWLINGS

*Loretta Young*
*Southern Setting*

BAHAMIAN SEASCAPE, WITH DONKEY

# Nassau

## The Bahamas so near and yet so far

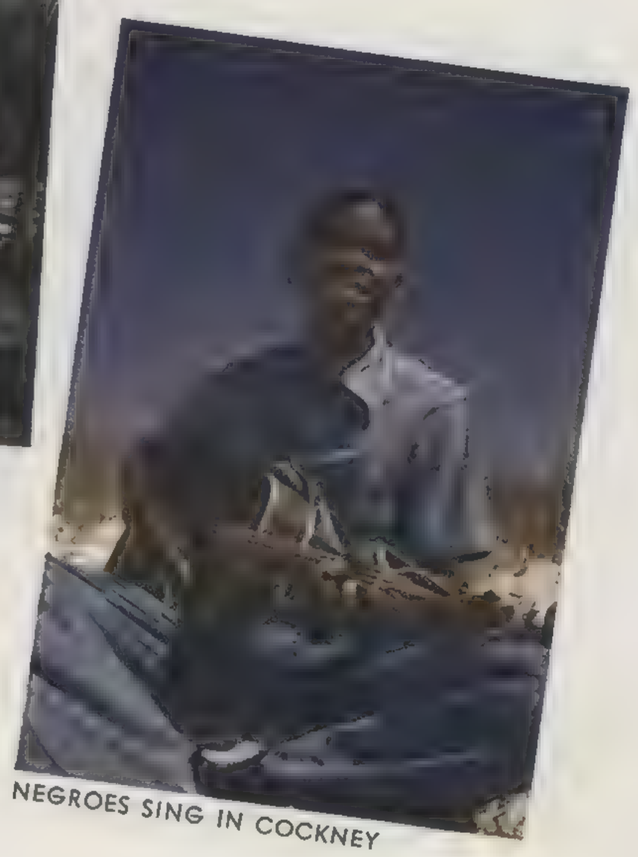
THE COLOUR OF NASSAU SEA AND SKY IS UNBELIEVABLE

NASSAU BOAT-YARD

IVAN DMITRI

NASSAU WATER-FRONT, WITH ITS CORAL-SANDED ROADWAY, FISHING FLEET, SISAL BASKETS

PALM-SHADED PARADISE BEACH



NEGROES SING IN COCKNEY

Of all the far-flung British Empire, His Majesty's loyal Crown Colony of the Bahamas is probably least embroiled in the Empire's struggle for existence. Lapped in the aquamarine-and-sapphire Caribbean, Nassau is warm, serene, and safe. Its greatest excitement in years was, of course, when its new Governor and Commander-in-Chief, His Royal Highness the Duke of Windsor, took office last summer. (At that time, the *Nassau Guardian* wrote: "Cheering rose to a thunderous sea-roar, swelled by the shrill whistles of flag-bedecked boats in the harbour, and the crowds writhed like a huge anemone.")

This winter, more and more Americans are going to Nassau. (No passports needed for American citizens.) They stay in white-and-pink houses, on Cable Beach or one of the "out" islands; they sail, or swim, or fish, or just lie on the pink sand. In the evening, they go to the Bahamian Club or the Jungle Club, or on picnics on the beach, to watch the natives spear fish by torchlight.

The native Bahamian Negroes—there are 60,000 of them, as against 20,000 whites—are very black, very dignified, and very sweet. They spend most of their time singing, and telling each other long, dreamy stories, in accents that are half-Cockney, half-American Deep South. They used to refer comfortably to Queen Victoria, the Duke of Windsor's great-grandmother, as "Aunt Vickie;" the Duke, their idol, is now "Aunt Vickie's child."

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# Nassau-bound

NO passport needed for Nassau—just your ticket and a wardrobe of clothes for all of Nassau's sunny days and fragrant, starry evenings.

These you can't do without. A wool suit for the trip down, by plane or boat. Bathing-suits and beach regalia. Spectator sports things for shopping, lunch, the races. (On the street, you won't want to go stockingless or hatless.) Shorts and slacks are for sailing or deep-sea fishing—they are frowned on for street wear.

For evening—fluid dresses for the Emerald Beach Club or the Bahamian or private dinners. And full panoply for the Wednesday-evening dance at the Royal Victoria—the Governor and his Lady usually attend.

1 Glowing new colour to wear under a glowing sun—Nassau-coral. Crown-Tested rayon dress. About $23

2 Bahama-blue jacket, Bahama-brown shorts to wear sailing. Costume of Crown-Tested rayon; about $17

3 Stingaree-green, Paradise-pink—brief jacket over halter-necked dress. Crown-Tested rayon. About $18

4 For lunching at the Porcupine Club—all-of-a-piece dress of ribbed Crown-Tested rayon. Around $23

5 Trio of native Nassau colours. Bahama-blue, Bahama-brown, Nassau-coral. Crown-Tested rayon. About $25

6 For dancing at the Royal Victoria—dress of Heller's Crown-Tested rayon jersey. By Kalmour. Around $30

7 Bahama-brown and white for a fluid dress of Heller's Crown-Tested rayon jersey. By Kalmour. About $30

8 For a party at a Cable Beach house—a Kalmour dress of flowered Crown-Tested rayon. About $40

9 The casual tweed suit you'll need for the coolish plane trip to Nassau. Stroock's blue tweed. It is about $40

10 Long-jacket travel suit that looks like a coat; of beige Stroock's wool. Add black accessories. About $60

11 Citrus-yellow with grey—mixture cool as a Collins. Three-piece suit of Crown-Tested rayon. Around $35

12 Tattersall checks for a coat-dress you'll Live In. Everfast rayon flannel; about $23. Grosgrain turban

13 Bathing-costume for Emerald Beach. Everfast cotton seersucker; terry-lined jacket. Together about $13

14 Addenda for Nassau. A sailor of straw fabric. Coral-bead necklace by Leo Glass. Linen resort shoes

• These clothes at Altman; Carson Pirie Scott in Chicago; I. Magnin, California; and Burdine's, Florida. Many of them are at other shops. You'll find a list on page 79.

# The Duke and Duchess of Windsor in Nassau

For four months, the Duke and Duchess of Windsor have been at Nassau, as Governor and Governor's Lady of the Bahamas. Their life now follows the steady, day-by-day routine of all British Colonial Governors and Governors' ladies. Shown on these pages are some of the activities it involves. There are endless others, attended by no blare of publicity, watched by no barrage of cameras.

The Duke rises at 7:30, breakfasts at 8:30, and deals with his correspondence until 10, when he starts work in the Executive Office. Here he works until 1:15, when he and the Duchess have a light cold luncheon; the Duke has tea, which he brews himself. Afterwards, if no official function is scheduled, he returns to his office and works until 5. Then —if he is free—he plays golf and has a swim.

RAWLINGS

The Duchess of Windsor, on her way to work at Red Cross headquarters in Nassau, stops to look over plans for the renovation of Government House, every step of which has been carried out under her supervision

The Duke with his staff—Lieutenant James Oppie, Captain Wood, Major Gray Phillips

Captain George Wood, Military A. D. C. to the Duke of Windsor, and Mrs. Wood

The Duchess works almost every day at the Red Cross Centre or the Dundas Civic Centre. (She plans to have the Red Cross meetings held at Government House, as soon as the alterations are completed.) The Duke and Duchess' leisure moments are generally spent in their garden, or shopping along Nassau's ancient Bay Street. But there are remarkably few leisure moments.

The Duke and Duchess present the prizes after a four-hour athletic meet of Nassau schoolboys

Part of a Colonial Governor's official duties: the Duke of Windsor addresses the Bahamas Labour Union from the steps of Government House. The Duke prefers a white linen suit to all uniforms

Members of the Bahamas Labour Union assembled at Government House to hear the Duke's speech. The renovation of Government House was done almost entirely by Nassau tradesmen and workmen

The Duke and Duchess of Windsor entering Christ Church for Sunday-morning service

# ADDRESS: NASSAU

## Mr. and Mrs. Guy Murchie's Nassau house— hospitable "Villa Michael"

BEHIND a high pink wall, covered with bougainvillea, is "Villa Michael," the Nassau house of Mr. and Mrs. Guy Murchie. It is one of the oldest houses on the island—once the property of Lord Dunmore, Colonial Governor of Virginia. And it's one of the most hospitable. With its beautiful garden, spacious patio and loggia, it is a perfect background for the charming parties given by its charming hostess.

Within—English and Bahamian and Chinese treasures are combined with a sure hand. In the drawing-room are Chinese paintings, fabrics, and a screen studded with turquoise and lapis. Facing the garden is a loggia with yellow walls, Nassau-blue lattices, and Chinese lanterns. In the dining-room, Irish crystal chandeliers throw their light over Heppelwhite ladder-back chairs, a black-and-white tile floor, and water-lily chintz curtains.

ENTRANCE TO "VILLA MICHAEL," THE NASSAU HOUSE OF MR. AND MRS. GUY MURCHIE

NYHOLM

LOGGIA FACING THE GARDEN

DINING-ROOM OF MR. AND MRS. MURCHIE'S NASSAU HOUSE

CHINESE PAINTINGS AND FABRICS IN THE WHITE-AND-BLUE DRAWING-ROOM

# New Shoulder Slant

**Most extreme version of the sloping shoulder. *No* padding. Best at night. Best when your own shoulders are good. Black silk jersey bodice, printed skirt. Bergdorf Goodman**

# Sloping Shoulders

**You saw the first ones in September 15 Vogue**

**Schiaparelli, of the strong shoulders, ventured them.**

**At first, they shocked you. Soon, they'll win you.**

**Gradually, they're edging in...in...**

**They slope, they drop—but they're not weak.**

**You see...most of them are padded!**

**Slightly sloping are these shoulders. Sleeveless dress of white silk crêpe, gold buttons, many pleats. Jay-Thorpe**

**Shirred shoulder seams—another type of the new shoulder—very wearable. Beige Celanese crêpe. At Bonwit Teller**

**(Far right) Padded but sloping—see how flattering these shoulders are. Blue serge jacket and dress. Bonwit Teller**

Eric

# Skiing at Sugar Bowl...

CASUAL SLACKS, CASUAL COAT—PERFECT TEAM FOR AFTER-SKIING

TONI FRISSELL

# California

MRS. PETER JONES, MRS. HENDERSON, MR. OSGOOD HOOKER, MR. GORDON McINTOSH

MARGARET SULLAVAN (MRS. LELAND HAYWARD), CLIMBING

JOHN SWOPE

MR. AND MRS. FRANK SHARP, SKIING AT SUGAR BOWL

HIGH, high up in the High Sierras, where there's the highest average recorded snowfall in the United States, is California's new dream skiing place—Sugar Bowl. Like a miniature St. Anton, or a miniature Sun Valley, it has a Tyrolian lodge, a cluster of little painted chalets, ringed by tremendous mountains; it has a 3,000-foot chair-lift; it has a crack ski-school. And it has, often, as much as twenty feet of snow, as late as April.

Here, from autumn to June, come young couples from San Francisco (some of whom, like Mr. and Mrs. Wellington Henderson and Mr. and Mrs. Sherman Chickering, have chalets near the lodge); celebrities from Hollywood; and, increasingly, skiers from New York—only an overnight plane trip from Sugar Bowl.

**Opposite, first:** These you'll wear when you're not actually skiing—a beige tweed jacket; beige velveteen slacks; McMullen's red wool flannel shirt. Bonwit Teller

Second: Shrieking-bright slacks suit of cerise wool; white camel's-hair top-coat, lined with plush. Jay-Thorpe

HANNES SCHROLL, SKI INSTRUCTOR AT SUGAR BOWL

TONI FRISSELL

*Sr. Martin Aróstegui and his wife, the former Cathleen Vanderbilt*

# I live in Cuba

BY CATHLEEN VANDERBILT DE ARÓSTEGUI

"CUBA—Area 44,164 square miles; population, 4,011,000; capital, Havana"—these are the facts the *Atlas* gives, but to me Havana is more than the capital of a lovely island. It is my ideal city. Not only is it architecturally beautiful, but it has indescribably clear air—so clean and soft that it seems newly washed. Always, as I step off the plane, I feel revitalized—and the easy, leisurely life delights me.

Havana has many of the charms of a very small town. Every one knows every one else, and the social life, except for the always formal entertaining in private houses, follows a more or less set pattern. The season begins on December twenty-fourth, and, every year, stretches further beyond its original three months. An important part of this pattern are the Yacht Club and the Jaimanitas-Biltmore Club, where people go to lunch and to swim. Another popular place is the Country Club, with its tennis-courts and palm-dotted golf course and a lovely open terrace, where one dines and dances. The Sunday afternoon tea-dances here are a social institution.

After the tea-dance, a group of friends generally moves on together to dine at the Sans Souci. Pages could be written about this night-club. It, also, is an institution. Every one goes there, especially on Thursday and Saturday nights. It's about half an hour outside the city, in a grove of palm- and mango-trees—a low, rambling building, with a gambling-room, a bar, and a big open patio. The patio is the heart of Sans Souci. Here you dine and dance to the two orchestras—one plays American music, and the other Cuban. There is a floor show—a Spanish dancer, a couple who do ballroom dances, and a coloured pair who do the rumba—, but those who go regularly to Sans Souci pay little attention to it, having seen it so often.

The other popular night-places are the Eden Concert, in Havana; and, during the season, the Casino Nacional, which, with its high-stake gambling, is very like the European casinos used to be. Then there is an incredible little joint where people go very late, named "Los Tres Hermanos," but called "Las Fritas" (after what can best be described as Cuban hamburgers). There's a drummer there called "Chori," who is a master of his art, perhaps one of the best in the world. It is a noisy, dirty place, but, if you want to hear exciting and savage music and see a real rumba danced, it is definitely the place to go.

In Cuba, the rumba is only an exhibition dance. The ballroom dance, which non-Cubans call the "rhumba," is really the *Son*, played in fast tempo. In Cuba, the *Son* can be either sedate and graceful or extremely vulgar, depending on who is dancing, and where. There is another Cuban dance called the *Danzon*, with a lovely, formal pattern, but, except in the interior of the island, it is unfortunately fast disappearing.

I love to go to the cock-fights, although it is not usual for ladies to attend. The *vallas*, or pits, are located in practically every section, not only in Havana, but on the whole island. The one that I go to is a club, whose membership

**The side of Cuban life that strangers never see—a rigid pattern of sport, entertaining, and family life—shown on these and the following four pages**

THE REAL RUMBA AT SANS SOUCI, HAVANA'S FAVOURITE NIGHT-CLUB

Continued on following page

# I live in

includes everybody from the President and mayor down to the policeman on the beat. The excitement of cock-fighting is, of course, a matter of opinion, but it is far less cruel than many other sports, and, to me, it is genuinely thrilling to watch. The birds are not only beautiful, but very gallant, and a fight may last a few minutes or several hours, with a time-limit generally fixed by the judge. Cubans are seldom quiet, and at a cock-fight they really let themselves go. These fights always take place in the afternoon, usually about two o'clock. There is very heavy betting—the smaller bets may be for only a few cents, the larger ones run into real money. I have seen seventeen thousand dollars wagered on one fight, which lasted only a few seconds.

At the opposite end of Havana's entertainments is the excellent Philharmonic Orchestra, which gives concerts every other week in the winter. Several operas have been given, and there are always well-known visiting artists. Although local (Continued on page 76)

TONI FRISSELL

AT A COUNTRY PLACE NEAR HAVANA; (LEFT) SRA. MENDOZA DE MIYARES AND HER DAUGHTERS; (RIGHT) SRA. PARRAGA DE MARTINEZ AND HER DAUGHTER

# Cuba (Continued)

MR. AND MRS. WALLACE W. CASWELL, JUNIOR, OF HAVANA

IN HAVANA'S BEAUTIFUL VEDADO; SRA. LILLIAN GOMEZ MENA DE FANJUL AND HER CHILDREN

IN HER HAVANA HOUSE: SRA. EMILIA AGUILERA DE JOHNSON, WITH SRTA. ALINA JOHNSON AND SRA. ALINA FREYRE DE GATO

Continued on following page

# Country life in Cuba (Continued)

ON THE COUNTRY CLUB TERRACE, OVERLOOKING THE BEAUTIFUL AND SPORTY GOLF COURSE, BEST IN CUBA

TONI FRISSELL

SRA. MONTALVO DE LOBO, SR. JOSÉ ALMAGRO

SRTA. ENA SENIOR, SR. PANCHO ARANGO

Keystones in the pattern of Havana's social life are these two clubs: the Country Club, where Cubans inevitably tea-dance on Sunday afternoons. And, shown on the opposite page, the Jaimanitas-Biltmore Club. Here, at the ebullient baroque club-house with its cathedral-high corridors, Cubans gather for sports—from yachting to golf

*Cuba's Jaimanitas Club*

# 1941 Inaugurations in Fashion

## New measures to initiate into your New Year wardrobe

For the fiscal year of 1941, you might make a few inaugurations of your own. Invest your wardrobe with a few new measures; initiate a reform or two. There'll be little tampering with the silhouette, constitutionally. No violent revisions are on the platform. What was abidingly good last year is still abidingly good. But subtle change there is...reasonable and prophetic.

**Tailorknit Jackets.** A new word to ring into your 1941 vocabulary is "Tailorknit." We coined it. And it defines the newest type of jacket extant. It's entirely hand-knitted. But don't confuse it with a sweater. It's a full-fledged jacket, tailored as a wool or tweed one. You wear it over a wool dress, and the result is your first spring suit. On the next four pages, we illustrate ten of these new tailorknit jackets. Some are like little reefers, some like plaid tweed jackets...any one will put new into a New Year wardrobe.

**Sloping Shoulders.** Chief amendment to the 1941 silhouette is this. The sloping shoulder. You saw the first ones, instigated by Schiaparelli, in September 15 Vogue. Perhaps you silently protested, vowed never to relinquish your beloved broad shoulders. But study, we beg you, those on pages 46 and 47, and you'll have a change of heart. You'll see a new look there. Something fresh and feminine—and flattering. For 1941 sloping shoulders aren't droopy, aren't feeble. Padding prevents that. Naturally, they're happiest on those whose own shoulders are anatomically strong. If yours are...introduce a pair into your wardrobe—for day or evening. They're on the way in—indisputably.

**Skirt Drapery.** Many a 1941 skirt is narrow—but not just *straight* and narrow. Somewhere, somehow, drapery introduces itself into the new skirts —day or evening. Sarong drapery, decidedly civilized. Side-drapery and side-wrapping. Drapery hiked up right in the front of a day skirt—the better to show it off; the accompanying jacket is cutaway. And, by a curious coincidence, there is an echo of that unforgettable skirt drapery Paul Poiret made at the beginning of World War I. Skirts very narrow at the ankles, drapery caught up in the front, and a deep slit so that you can dance unimpeded. You see, on pages 30 and 31, two beautiful examples for evening.

**Incidentally.** Step into the New Year with at least one pair of shoes that you can shine and polish until they out-glitter an officer's boot. Have a pair of red alligator shoes for the country...maybe a pair, later, for town. Pretty your head with a flower hat inspired by Hawaiian leis, or a pale, pale felt hat, or a straight-sitting little bowler—you'll see all of them in our next issue. Ring in a pair of bright yellow gloves on your navy-blue costume. Before the snow melts, wear some accessory in snow-white: a white *chechia*, white eagle pins, white wool blazer—as on pages 70 and 71. Fix in your mind that colour team on page 37—chocolate-brown and pale blue—it's scheduled for an indeterminate spring run. Prick up your ears when you hear the term "grey goods"...incoming are natural wools that have never been near a dye vat.

# "Tailorknit" jackets

They're so new we had to coin a word for them—these 1941 jackets. They're hand-knitted. They're tailored. They're citified. They form a suit—worn with a fabric skirt or dress. And, from here, they look like important Spring News. Above, two of the new jackets—one of blue wool, one of black. The hats, notice, are hand-knitted, too. John-Frederics

Tailored knitted jacket, tweed skirt—news-making combination that alternates, this spring, with the familiar tailored town suit. First: Knitted blue cardigan, its collarless lines firm as tweed. Embroidered pockets. Blue skirt. Costume from Aileen Rice. Second: Knitted officer's jacket—rigorously tailored pockets, fitted waist, gilt buttons. Navy-blue tweed skirt. Hattie Carnegie

# "Tailorknit" for

# city spring

Two more knitted-jacket suits—sure signs for the spring that is nearer than you think. The jackets, note, pretend to be fabric. First: Knitted chauffeur's jacket, trim-shouldered, trim-waisted. It's lined with red, buttoned with gilt. Blue skirt. Hattie Carnegie. Second: Knitted plaid jacket—you'd swear it was a tweed. Red, white, green, black. Black tweed skirt. Bergdorf Goodman

## "Tailorknit" reefers

Two of the new hand-knitted wool jackets, tailored in the reefer tradition. Each looks, actually, like a little coat. First: Hand-knitted beige jacket like a reefer, topping a beige crêpe dress. You'd wear it, informally, in town. Hand-knitted red finger-tip jacket, over a blue wool dress. Nettie Rosenstein designs; Bonwit Teller; I. Magnin

# Venice ... another silent city

**Darkened by the war, Venice stands like a somnambulist beside her empty canals**

By TOM TREANOR

VENICE starves already. No bomb has hit her as this is being written. The nearest hits landed in the industrial suburb of Santa Marghere, where damage was negligible. Yet Venice suffers from the war as no other city in Europe. She thinks clearly, she sees everything, she would like to rouse herself, but she can't. She is like Jim Corbett that day Bob Fitzsimmons hit him with the solar-plexus punch.

Using the word advisedly, I am the last tourist in Venice. That is, I am the last American tourist. There are, of course, no English, and no Italian tourists. I arrived last night with an American flag in my buttonhole, because otherwise I am mistaken for a German. The pitifully small handful of hotel greeters looked at me unbelievingly. They were as shy with their long rusty English as a hotel greeter can be.

"The Grand," I said, looking inquiringly at the names on the caps. "The Grand is closed," said the greeter with Bauer Grunwald on his cap. "Many people are at my hotel. You will go there."

The gondola oared its way through the nearly empty canals. Sometimes the gondoliers gave an echoed shout at the corners, more often not. The chances of a collision are as remote as on a country road. It was a cloudy night, and there was a blackout. Nothing could be more mournful and eerie than our soft progress through the black.

"*Dieci lire* [10]," I said to the gondoliers, remembering a little too late to begin my bargaining with these bandits. *Dieci* is pronounced something like "Deechy" in Italian. "Sure, deechy," said the rear gondolier, "deechy for eachy." That is the only thing that has struck me as anywhere near funny in Venice. It's looking pretty hard for a laugh.

IF the Bauer Grunwald has many people in it, they're in the attic, gagged and tied. I've seen only four other people. The long corridors are like catacombs. Either for blackouts or to save electricity, probably the latter, there are just enough lights to make walking fairly safe. "An American," said the manager, looking at the passport. "We haven't seen an American for a long time."

The hotel has just been renovated. This was to have been a big season. The elevator is almost the best in Italy, beautifully panelled with indirect lighting and a silent motor. "It hasn't been used much," I said to the porter. "Oh, yes, we have not had a bad season." The dismal, dark corridor we stepped into made him a brave liar.

The bathrooms are new and wonderful, but there was no hot water. The manager came up a few minutes after my arrival and said: "I must warn you that this year we only have hot water in the early morning and before dinner." "I guess it's been a bad season." "Oh, not bad, but, of course, not like when we had the Americans." That admission from a hotel manager means it must have been terrible.

LATER I went out to dinner. A few dismal blue lights and the glow of cigarettes are the only beacons to keep you from falling into an invisible canal. No one's been killed here by a bomb, but a lot of people, they say, have died in the canals. On the way to dinner, I asked a few times for a restaurant and finally was answered in English. "You sound like an American. I would like to talk to you. I was a guide." "Not to-night, but to-morrow," I said. "I don't mean that you should pay me. I should just like to talk to you. You know where the Bridge of Sighs is? Suppose we meet at the canal there at eleven o'clock, and you will please tell me some things about America."

This was a meatless, chickenless day. They served me ravioli and a horrible, dried fish stew, which the waiter insisted was excellent. The wine, at least, was good, but the prices were high. Of course, there is no coffee to be obtained in Italy, and the substitute is so impossible that the restaurants don't even suggest it.

On the way back, the black streets were even emptier and darker, as nightmarish as the poem, "City of Dreadful Night." I had had enough of Venice already. At the hotel I asked for the train schedules to Jugoslavia, for the next night. "We only have them to the border at Postumia," the concierge said. "Beyond that we don't know, not even at the station."

The windows of the room were closed for the blackout, and it smelled of the cigarette that I had smoked before dinner. It is not easy to sleep in a city like this.

The guide was waiting at the bridge at eleven, standing in the (Continued on page 77)

# *Five Reasonable*

THE ORIGINAL DRESS—WHITE SHARKSKIN CRÊPE

1

# *Facsimiles*

FACSIMILE IN TWO FABRICS 2

FACSIMILE IN NAVY-BLUE CRÊPE 3

FACSIMILE IN BEIGE WOOL 4

ONCE every so often—and not often enough—you run across a dress that's so right you want facsimiles of it—a wardrobe of facsimiles. (Not a new idea—for years, smart women have had favourite dresses duplicated—but a good idea.)

Such a dress is this one, shown here in five versions. You put it on like a coat, and it seems Made For You. Falls into waist-belittling, hip-smoothing lines. *Suits* you. Its facsimiles are reasonable—all under $30—some nearer $20. Best; L. S. Ayres, Indianapolis; Bullock's, Los Angeles

**1.** The original of the "Reasonable Facsimiles." Vogue's editors saw this cruise dress—liked it—called for encores. High points—the closing; the pretty bodice; the slim skirt. Rayon sharkskin

**2.** Facsimile in two fabrics—you'd wear it at a resort, or (almost any day now) as a harbinger of spring. It's one-piece, like the original. Blue Cohama rayon shantung top; dotted skirt. Shady toyo hat

**3.** Facsimile in blue rayon crêpe. A dress to wear now with dark accessories—later, with light, flowery ones. The easy-to-wear lines flatter if you're a 12 or if you're built more generously. Ribbon hat

**4.** Facsimile in beige Forstmann wool—you can dress it up for town, or dress it down for the country. And you know what a perfect background beige is, for any colour. Straight-set sailor of beige felt

**5.** Facsimile that goes to dinner. Dinner-at-home in the North; dinner out, if you choose, down South. All-of-a-piece, its top is of white Celanese rayon jersey, its skirt is of brilliant beflowered jersey

FACSIMILE IN DINNER JERSEY 5

# The less suit—the more sun

LUIS LEMUS

**Above:** Encored by the young and lithe—the bare-waisted bathing-suit. Very brief, very minimum is this 1941 version in rubber—blue tights, white bodice. Kleinert design at Lord and Taylor

**Opposite page, first:** In the shade of the diving-board, at the El Mirador pool—a scant suit of red-and-white striped piqué. The nether half is cut like running-shorts. From Lord and Taylor

**Second:** On the diving-board—the really irreducible minimum in bare-waisted suits. Strapless native-girl top; skirt that wraps like a sarong. Celanese rayon sharkskin. Altman; Bullock's-Wilshire

*Palm Springs Siesta*

# Year-round



RAWLINGS

CASHMERE SUIT IN SEASONLESS BEIGE. ABOUT $85. SAKS-FIFTH AVENUE

SOME clothes should be chosen as one chooses a husband. For love, not infatuation. For enduring, never-let-you-down virtues. Extra items, like extra beaux, are fine for an occasional fling. But for the day-after-day equation, clothes and husbands present much the same problem. They mustn't be trying or difficult; they mustn't get tiresome.

Here are some of those reliables, in clothes: the backlogs of a first-rate wardrobe. Not the knock-your-eye-outs that set people *mmmm*ing, but the things you have to have and you want to have. Make no mistake, though: these are *forerunner* clothes, too. The dolman sleeves; the dropped shoulders; the braided jacket; the collarless tweed jacket; the beige suit worn with navy; are all fashions-way-ahead-of-everybody-else.

What's more, most of them know no season. Take, for instance, either of those blue sheer wool dresses. Cloudy-blue and navy-blue never notice calendar or climate. Wear them under a fur coat now; later with a flower hat, right into summer. Sheer wool insulates against heat, as well as cold. Take that beige dinner-dress opposite. There's not a month in the year you couldn't wear it. Take that green whipcord jacket—wear it all winter in town with a black wool dress; wear it in the country with grey slacks or a green-and-black plaid skirt—throw it over your white sharkskin dress next July.

These aren't cheap clothes. They're backlogs, remember? They're what you build on—and you want to build on the best.

For town or country—
a just-must-have:
Angora dress, in cloudy-day blue.
About $25. Bergdorf Goodman

# must-haves

First: a finger-tip length coat of Hudson seal (dyed muskrat). About $295. Bullock's-Wilshire

Second: year-round dinner-dress, beige Celanese rayon crêpe. About $70. Henri Bendel

A dress to start or end any season in: navy-blue sheer wool with glints of white piqué. About $30. Bonwit Teller, J. Magnin

Rural-urban tweed suit, beige-and oyster checks. About $45. Lord and Taylor

green whipcord jacket, black braid bound. About $20. Lord and Taylor

ANDRÉ DE DIÈNES

# Head-line Hockey

**At Madison Square Garden: Neil and Mac Colville, the New York Rangers' brother hockey stars. The girl fan wears a white tweed jacket, blue serge skirt and wool turban. The suit, about $35. Helmet-turban, under $4. Lord and Taylor; J. W. Robinson**

# *Side-line Suits*

**Little suits, smart, versatile,**
**that you'll happily live in,**
**January-February-March-April-May**

**A navy-blue Forstmann wool suit;**
**the yoke on the dress,**
**the sailor collar on the jacket,**
**light blue wool. $45. Best; I. Magnin**



**A jacket, a dress with a dotted yoke,**
**the two making a fine-for-hockey suit;**
**beige Stroock wool. $45. Best; I. Magnin**

**A beige dress, Botany cashmere wool;**
**belted jacket to match. $39.95. The hat:**
**a straight-sitting sailor. Best; I. Magnin**

RAWLINGS

WHITE SWEATER-SHIRT, WHITE TURBAN. Turtle-neck wool sweater, about $5. Wool turban (see it again below, as a scarf). Background suit of blue Botany flannel, under $20

# Under

"Winter White" touches—
first reported in August 15 Vogue—
scored a young success.
Here are more, at prices you like,
to cheer up your
dark winter costumes

WHITE WOOL BLAZER, blue binding. Replica of one the Duchess of Windsor wears. Around $17

WHITE SCARF, blue-fringed, to be worn as is, or as turban (above). About $4

WHITE FELT BOWLER, blue-veiled, around $11. Accessory-dress of navy-blue wool, under $20

# Twenty...

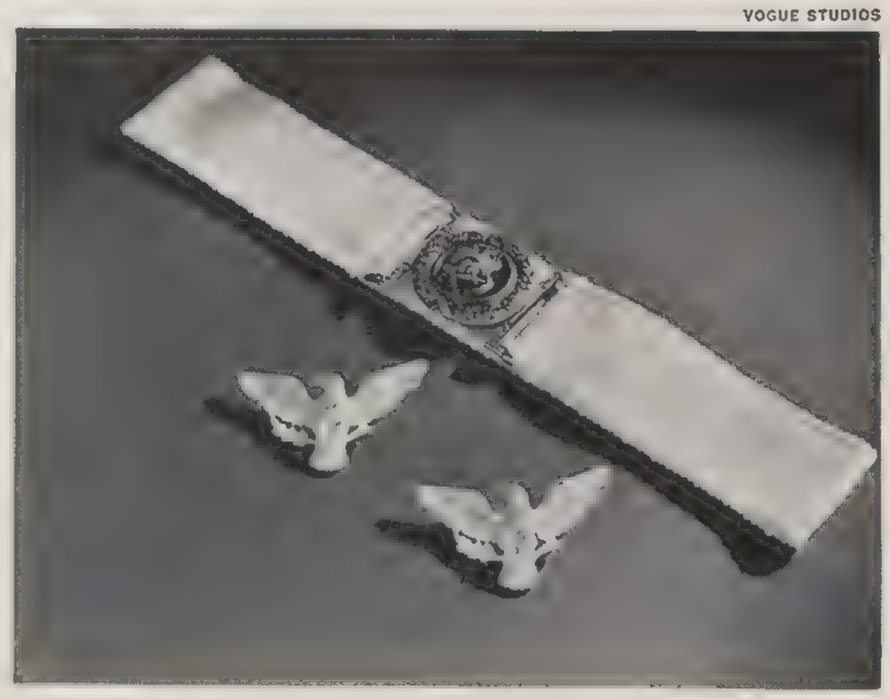
WHITE DOESKIN GLOVES—final spotless touch to a dark winter outfit. Around $3. And pin fresh white carnations to your lapel

WHITE POPCORN CHECHIA, gilt-emblemed, to glisten above a dark coat. About $5

WHITE CORD NECKLACE of cotton, braided on a gilt chain. Around $5

WHITE-FEATHERED CAP, WHITE JET JEWELLERY. Cap like Helen Hayes', in "Twelfth Night"; about $11. Necklace and earrings for a modest fee

VOGUE STUDIOS



WHITE BELT, WHITE EAGLE PINS. Webbing belt like a West Point cadet's, enamelled eagle pins—all for a song

Costumes and accessories: Bonwit Teller; Jays, Boston; Scruggs, Vandervoort and Barney, St. Louis

# Two-Season Navy

Navy-blue sails from winter to spring.
Here—for dress and long jacket,
of dotted crêpe, say. Design 8917

Dress that looks like a suit.
Achieve the navy-blue-with-white duo
via rabbit's-hair wool and faille. No. 8923

Part of a now-and-later costume.
(Opposite—the accompanying coat.)
Dress of printed crêpe. No. S-4276

Regulation spring uniform—navy-blue suit.
For 1941's spring—make it serge.
Long jacket; gored skirt. No. 8912

# Hand-Built

Look-ahead costumes —
to end the winter —
to start spring

Transition: navy-blue sheer wool.
Goes under a coat now,
with fur scarf in spring. No. 8922

Coat-companion to the dress opposite.
Have it of navy-blue wool—
to go over other dresses. Ensemble S-4276

(Above) Join the navy in blue serge—
as in this one-piece middy-dress.
Add a gold eagle emblem. No. 8914

(Above, left) Backbone of your spring wardrobe:
the navy-blue tweed coat, neat as an officer's.
This one is collarless, yoked. No. 8913

• Back views and sizes will be found on page 81

Designs for dressmaking

# YOUR PERMANENT WAVE...1941

**Bringing you all the way up to date on the wave-enslaving machines**

WHAT you want from a permanent wave is a glossy head of hair, wavy enough to adapt itself to at least three different coiffures, curly enough to bunch into a cluster if you want it, and smooth enough to look natural and springy. What you want is the very best permanent wave you can get. So *do* consider your permanent wave as an investment. Don't, oh *please* don't, go bargain-hunting. You'll get no bargain. Always go, for both permanent wave and cut, to the *very best coiffeur* you know. If price is the stumbling-block, have fewer permanents. Anyhow, if you get a *good* one, you'll need fewer.

Now that it's the "first of the year" you'll want a new permanent, and Vogue wants to bring you up to date on what's new and wonderful in that department. Allow us, first, to plead with you on the following scores....

*Consider your general health. Don't* have a permanent on days when you're not feeling up to scratch, or just after you've come out of the hospital after an operation or a baby. Anesthetics, you know, have a reaction on the hair.

*Never* go into a beauty salon for the first time and ask the operator to give you a permanent. Have your hair washed and set at *least* once or twice in that salon so that the operator can have an idea of its texture, idiosyncrasies, and "settability." Any manufacturer of permanent-waving machines will tell you that the success of a wave is largely in the hands of the operator—therefore choose your operator carefully.

TREAT your hair-dresser (within reason) as you would your doctor. There are certain things you *must* tell him. For instance, if you take thyroid—for thyroid will change your permanent timing considerably. In fact, any drug will have an effect on the condition of your hair. Above all things, be *sure* to tell him if you are touching up your hair—even the mildest rinse contains chemicals, and he should know about it. *Never* tell your hair-dresser how long to leave on the heat. Each method has a different heating time, the intricacies of which he understands.

Hair *can* be re-permanented. A certain hair-dresser (known as the dean of American permanent waving) has, during nearly thirty years, curled some heads more than one hundred times without injury to texture or change of colour, even with white hair.

A good permanent wave must be "custom-built" to your own individual type of hair. Some of the fine salons have as many as fifteen different types of permanents, proving that there is always room for a "better permanent on top." There are two major classifications, Croquignole and Spiral. Croquignoles are very popular because to-day so many women only want the ends of their hair curled, and because this method has developed a machineless wave. Spiral is the beloved of the long, or longish, haired woman.

RILLING is a type of permanent that comes under both headings. This type has both a machine and machineless permanent. The machineless permanent is marvellous for dry, brittle ends, as your hair is waved by steam instead of dry heat. Rilling has different size curlers—little ones for the nape of your neck and bigger ones for the top curls.

Another Croquignole permanent is the brand-new Clairol wave. Here you have no machine—no clips. The hair is wound directly over the heating unit, which makes it about the lightest (by poundage) wave you could have. Since there is nothing to burn you, you don't need those felt pads, which means your wave can start a lot nearer your scalp.

Nestle's Undine is the briefest permanent wave we know of. The average is one and one-half minutes, and the most difficult hair only takes three. This is a pre-heat method and is run automatically by a machine that rings a little bell when the maximum heat is achieved. (We have suggested rather wistfully that if the bells had different tones, a lady could feel quite musical.)

Highly individualized is the New Ray method of waving. Here you have four lotions for four hair categories, and, if you fit into none of them, then that's wool you're wearing. Flannel pads are soaked in an oil solution, which keeps the heat from drying out your hair during the permanent. This is also a "welter-weight" wave and involves nothing more than tiny clips.

Newest of all is the complete heatless wave introduced by Willat. Your hair is wrapped around hollow curlers through which a cool solution is pumped, and all this goes on under a rubber cap. A New York hair-dresser (who is using this new method with great success) pumps the solution under an outside air vent, which carries off the fumes.

This is, of course, a *brief* résumé of what's new. We show you some pictures of new developments on page 80.

PROTECT YOUR SKIN AGAINST

*Winter Dryness*

WITH BARBARA GOULD
VELVET OF ROSES
DRY SKIN CREAM

Look at its whipped-creamy texture and tea-rose tint! You can actually *see* the promise of loveliness it holds for your delicate complexion—as you breathe its seductive fragrance, and thrill to its sensuous touch!

Quickly—*tonight*—let Velvet of Roses protect your precious skin from harsh *winter-dryness!* Smooth it over your face and neck, where constant exposure to arid air first invites those tiny lines. The results will make you happy with refreshed loveliness . 3 sizes $1.00, $1.75 and $2.25

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NEW YORK

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# I LIVE IN CUBA

(Continued from page 52) painters and sculptors have been little exploited, there are many exhibitions of individual talent, and, last winter, there were two big shows at the University.

Cocktail parties are given almost every day, in the winter season. You are invited from six to nine, but you often stay till well into the night. There's much more emphasis on food than in New York. At big receptions, there are lavish buffets, with all kinds of meats, salads, sandwiches, and sweets, and, of course, every kind of drink.

Actual living expenses are much lower here than in the United States for such things as food and domestic wages. The good restaurants, however, are not cheap, and the Casino has about the same kind of prices as such places anywhere in the world. Gasoline is dear, as there is a high Government tax, and so are all imported mechanical things, like automobiles.

### AN APARTMENT IN HAVANA

I had spent much time in Havana before finally deciding to make it my permanent home. There are many houses for rent, but an apartment was more suited to my needs. I finally found just the one I wanted in the Vedado section, with all the modern conveniences, high ceilings, and the windows with lovely *persianas*, which are so charming in the old houses. It is on an avenue lined with royal palms and, because the building is on high land, always cool. When I first moved in I found one of the big wall mirrors in the entrance-hall broken, and, when I asked what had happened, I was calmly told that some goats had wandered in and smashed it!

In front of the apartment, twice a week, there is an open-air market on the grassy stretch between the incongruously well-paved driveways of the avenue. Here the goats gather, attracted by the luscious smells of fresh vegetables, bumping the bright little canopied stands and the great round baskets of fruit. Although many people complain of Havana's street noises, I love them: the lottery ticket-sellers calling out their numbers; the vendors of *piña* and *aguacates* (avocados); the ice-cream carts with their warning bells.

After I rented the apartment, complications started. The walls had to be painted, and other changes made. Havana apartments are rented without ice-boxes or kitchen equipment, except for a stove, so there was a lot to do. Some of my furniture, linen, and silver was being shipped from New York, and, in Havana, some bleached cedar wardrobes and chests were being made from my designs. (Magnificent cabinetwork is done here, in lovely Cuban cedar and mahogany, and, like all local goods, it is not expensive.) The painters, the workmen, the cabinetmakers, and every one else on this island live in a state of *mañana*, but, fortunately, one gets into the same frame of mind eventually.

Luckily, I speak Spanish. So many Cubans speak English that foreigners really needn't learn Spanish, but it does make every-day living easier, and, if you want to know the people well, I think it is essential. Cubans are very friendly, but, of course, it is impossible to understand a nation or a country in a few days. So many visitors come here on a cruise, or for a short stay, and return home thinking that people in Havana spend all their time dancing the rumba and drinking rum.

It is so definitely not like that. It's a conservative society, where a newcomer can blunder all too easily, acting in a way that would be perfectly all right in the United States, but would be much criticized here. There are many liberal people, but there are certain things that are not done. The married woman never goes out socially without her husband, and it would be unthinkable for her to have lunch or go to the movies with a man alone. Among the typically Cuban families, for example, when several couples go to Sans Souci, it is usual for wives to dance only with their husbands, and sit next to them at table.

Many of the Cuban women are beautiful—with the large, brilliant dark eyes and camellia-white skin of their Spanish heritage. They are shorter, and perhaps more curved than North American women, and they dress more elaborately. (There is great emphasis on lace in the evening.) Cuban girls are often sent to Europe or to the United States to finish their schooling, and, though the primary interest of all Cuban women is the family, there is a growing interest in social service and the arts. They are gay, charming companions and, apparently without effort, animated and clever conversationalists.

### A CONFUSING CUBAN CUSTOM

One Cuban custom that is very confusing to strangers is that women always keep their own names, and, after marriage, sometimes (though not always) add that of their husbands. To illustrate: Maria Garcia (whose full name would be Maria Garcia y Alvarez—Garcia her father's name, "y" meaning "and"; and Alvarez, her mother's name) marries Carlos Perez y Gonzales. Her name then would be Maria Garcia de Perez, and she would be addressed equally correctly as Señora Maria Garcia de Perez, or Señora Maria Garcia, but it would never be correct to call her Señora Carlos Perez. A letter sent to both would be addresed to the Señor Carlos Perez y Señora.

Every one dresses according to seasons, and not according to the temperature. In the summer, one wears light clothes, naturally, and it's all right to go without hat or stockings in town. As soon as autumn comes, one wears dark clothes in town, as one would in any large city. There is a fable that Havana summers are unbearable, but I do not mind them nearly as much as New York's.

There is absolutely everything here, in what to me is a city of indescribable beauty. The people are gay, and have a great, not so much sense of humour, as sense of the ridiculous. Every one I have met has been not only hospitable, but most kind. I'm afraid that in all I have said I have utterly failed to put into words the charm of Havana. I am sure that once one has breathed deeply of the air, one can never forget Cuba, and will be drawn back again and again. I do not think I could live happily anywhere else. At least I know that I do not want to try.

# VENICE—ANOTHER SILENT CITY

(Continued from page 61) pose of a man who had been watching for two hours already. His face lighted up in a way that was touching. He was a young fellow, thirty-two, and a good guide. "How is my English?" he said. "I haven't spoken it for months. I am glad to get the practice." We agreed on a sum for the day, plus lunch and cigarettes.

I went to see the hotel where I had stayed eleven years before. I remembered how, one day, three tours arrived at once—all girls. That day the hotel was the liveliest, happiest, most exciting place in the world. Everybody came there to make dates, everything was hopeful, young, and wonderful. When I found it again this year, the windows were boarded up; the hotel hadn't been open all summer. We looked in at the Royal Danielli, where all America has stayed at one time or another. It's the Bauer Grunwald all over again.

### SAINT MARK'S

"We will go to Saint Mark's," said the guide. You can scarcely see the front of Saint Mark's. Two scaffoldings, close together, have been built almost to the top. Sandwiched in between are sand-bags. Inside, everything is supported by timbers, and the columns protected against bomb fragments, by light wooden facings. Carpenters were still working, their hammers and saws sounding strangely in this thousand-year-old place of worship. A few old women saying prayers were the only other people inside. "You see," said the guide. "Unless they make a direct hit, we will still have Saint Mark's when the war is over. It is our most valuable monument."

The Doge's Palace next-door is changing. The fragile arches are being filled solidly with bricks. Inside, other heavy work is going on, substantial enough to last long after the palace itself crumbles. "I think they are making an air-raid shelter out of it," the guide said. "We can't have cellars in Venice because of the water." The paintings have all been taken out and put in some supposedly safe place. These corridors are terrible with the marks of the missing pictures still on the wall.

"But it will be the same after the war," the guide said. "Venice will be Venice again. You Americans will come back."

### THE UNPROTECTED CAMPANILE

Nothing seems to have been done to protect the Campanile. It would be hard to make it any solider than it is. The huge square in front of Saint Mark's looks the same, but now it is full of Italians. The guide whistled a few bars of "Bye, Bye, Blackbird." "You remember that?" he asked. "They played that the year the American fleet came. Sailors were drunk everywhere." He made a great sweep with his arm, indicating sleeping sailors covering the entire Saint Mark's square. He didn't say this disparagingly, but with nostalgia. An American sailor is a symbol of carefree plenty, of good old days when the world was such a fine, safe place. You could say anything, think anything, do anything, and with complete disregard of consequences.

In all the squares lie great iron cylinders, filled with water. "If the bombers come and break our water supply, we will still be able to drink."

Otherwise, aside from anti-aircraft guns and defence planes, little has been done to protect Venice.

Enough has been done to her already. Most of the glass factories are closed; the lace industry is gone; the workers are on war duty or unemployed. War destroys more than things that are: it destroys the things that might be. A great deal of lovely lace and glass will never be made now.

We went to the Lido after lunch on a ferry-boat filled with Italians eating sandwiches. There was not a smart-looking woman on the boat, not a gondola crossing the harbour. Looming above the city, higher than anything but the Campanile, dominating the city, and, in a way, the most depressing thing there, stands the liner *Conte di Savoia,* painted a dismal grey.

### VENICE—WITHOUT GAIETY

We went to the Excelsior. I was there in 1929, and then you couldn't get a *cabaña.* In memory at least the women were all young and beautiful. To-day, the Excelsior is closed. The guide had whistled his tune, so I whistled mine, "Every Little Breeze Seems to Whisper Louise." The tea-time orchestra, American boys on a junket, had played that song on the terrace. Now, the terrace is bare.

One big hotel is still open, the Palazzo Al Mare, but there is no orchestra, and very few people are to be seen. Of course, it's out of season, but there weren't very many more people in August. The sun was pouring down, as we looked at it, though, and the water was dancing with light. At least, this wasn't seeing a ghost.

There isn't much more to say about Venice. Harry's Bar is open, though it was closed earlier. The story goes that so much English was spoken there, it was regarded as a centre of possible conspiracy. This may be true, but it's no longer true. Only a few Italians idle over their drinks.

This is a hard winter. Besides losing its tourists, Venice has also lost the use of its port, the second largest in Italy. The price of coal is already beyond reach. The price of food is rising.

"Well, good-bye," the guide said to me, as we parted at my hotel, "I'll see you after the war." I hope he is right. If it were at all possible, I would like very much to be the first tourist back in Venice after the war.

SHUR-TITE

Favorite of the month

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For sheer beauty, utility and flowing grace, here's your accessory to good grooming this month! Choose it in your favorite color at your favorite counter—in calf or patent leather, for town and cruise wear . . . . . $5*

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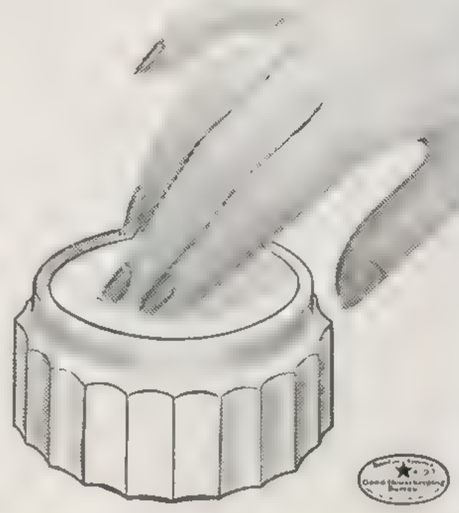

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# "AND IT SOUNDED SO LOVELY"

## They were to make our apartment a lush, leafy bower, but now they're a couple of ferns

### By Emily Seaber Parcher

[EDITOR'S NOTE: In the October 1 issue, Vogue published an article on green decorations, illustrated by Christian Bérard. In retort, Mrs. Parcher wrote this account of her own experiments with plant décor, accompanied by a note which said, "...I'm not laughing about you; just poking a little fun at you. For I live by your magazine, and have for years."]

ANY housewife likes a change, so I was interested in the ideas of decorating with foliage. Here at last, I thought, were ways in which I could transform our fading chintzes and worn upholstery into something resembling the elegance of a penthouse.

Usually I kept most of my house plants in the sun-room, with a couple sitting around respectably in the living-room and library. But Vogue has other ideas. The artist had sketched in "giant Philodendrons" and "Virginia Creeper" (*Parthenocissus quinquefolia*) and "Variegated Snake Plants" for use in all sorts of interesting places. He had dressed up a winding stairway with "Bird-of-Paradise" and "Bird's-Nest Fern," and flanked sofas with tubs filled with giant "Spleenworts." A veritable tropical bower! And why not? We had been conventional long enough.

So I got out my vines and house plants and started finding new resting-places for them. The effect looked pretty good when I got through—some places exactly like the pictures in Vogue. For instance, there was Aunt Annetta's bust on the mantel; not *her* bust, but one she had given us for a wedding present; I had never liked it. A vine trailing over it was just the thing. And there was that picture of the nude that Harry had won as a prize and hung over a chest in the hall. Rather a prominent exposure, I had always thought, but Harry liked it there, except, he said, that it made him feel cold in the winter, when we were saying good-bye to company with the front door open.

When Harry came home, I had on my best tea-gown and was trying to appear nonchalant, as I reclined on the flanked sofa. He took one look at the place. "Is—anything going to happen?" he asked.

I glanced up from my book. "Why I suppose so. What with the war and all, things are happening all the time."

He advanced into the room with all the assurance of a recruit creeping toward a time-bomb. "Wh—what's that?" he asked, pointing at the mantel.

"Aunt Annetta's bust," I said. "I've dressed it up a bit."

Harry's lips twitched. "What are you going to do when the vine submerges it?"

I smiled smugly. "Leave it there. The artist *said* it might do that." I quoted from Vogue, "'But the result will be *very* ornamental.'"

Harry caught sight of his nude. "What's that disfiguring my picture?"

"Climbing Fig," I told him. I had gracefully drawn the vine up one side and looped it down over the top.

At that Harry burst out laughing. Men are so unappreciative! "Perfect," he yelped. "Perfect. Only it ought to climb down a little further. Don't you see, dear, it doesn't quite cover the—er—conventional places?"

When I didn't answer he went on. "Is it all right if I traverse that lush Victorian banking to the regions above so that I can wash my hands?"

On the landing, his foot slipped, and he accidentally—oh yes, he assured me it was an accident—knocked over the *Parthenocissus quinquefolia.* It crashed against the giant Staghorn Fern, which fell down upon the Sansevieria and swept the Bird's-Nest Fern and the Variegated Snake Plant along with it.

After cleaning it all up, he said to me, "Darling, I don't care about Aunt Annetta's bust, but do you mind terribly if we take the Creeping Fig off my nude?"

# NASSAU FASHIONS

The following is a list of shops throughout the country which have a majority of the clothes shown on pages 40 and 41 of this issue.

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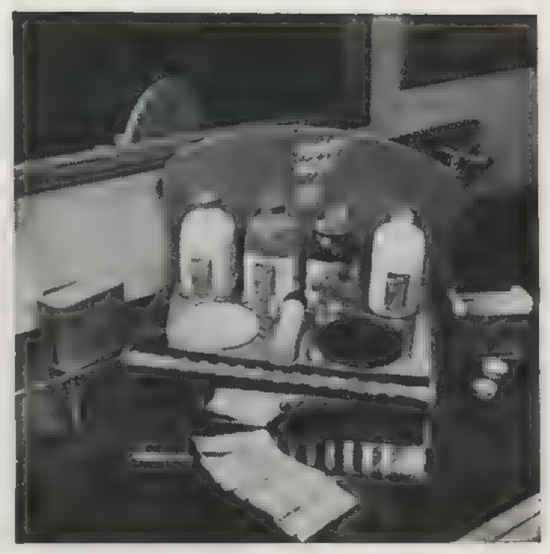
# YOUR PERMANENT WAVE . . 1941

**Right**

Here is the New Ray set, four solutions, depending on the kind of hair you're topped off with. Werner of Switzerland gives this machineless type of permanent



**Left**

This is the very new Clairol permanent wave, which is a favourite in the beauty shop at Best. Here a lotion is brushed into the hair to prevent any drying out

Step two in the Clairol permanent—here the hair is wound directly over the heating unit and then covered with silver papers. With that—the wave is finished!

**Right**

Here is Rilling's machineless permanent as it is given by New York's famous Charles Bock. Here he is permanenting only the ends, and the face-framing hair

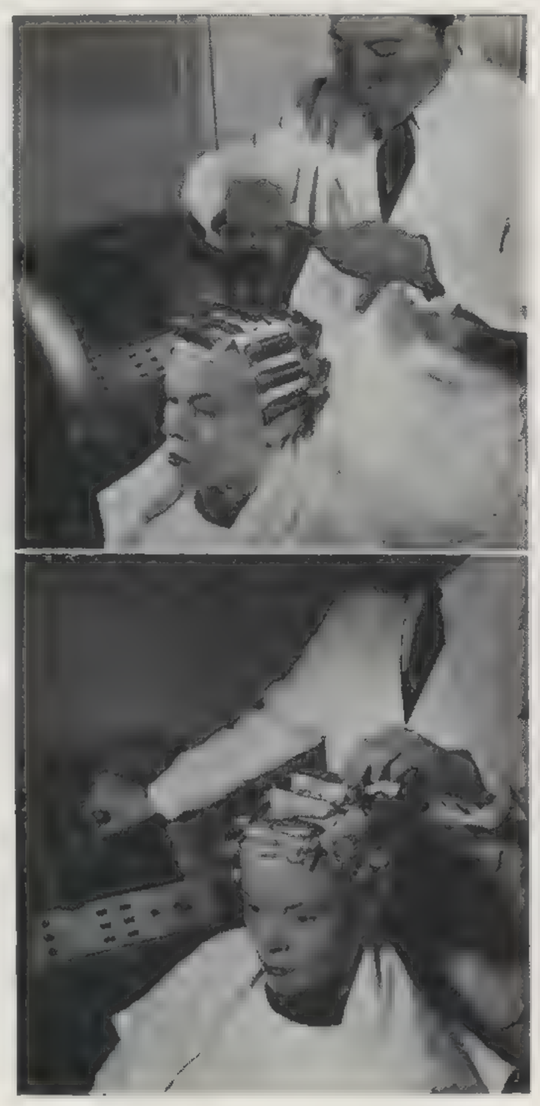
Here Mr. Bock inserts the cigarette-shaped heating unit, which is unique with the Rilling wave. The heating unit cools automatically when the correct heat is reached

**Left**

The newest permanent of them all is the Willat Cold Wave permanent. Here the hair is wound over metal tubes to which tiny hoses carry the solution

Step two. A rubber cap is put over the whole Medusa-like structure and sealed around your face. The major tube is attached through the top of the cap

Step three. Here (under an air vent that carries off fumes) the cool solution is being pumped through into the hollow tubes. Werner of Switzerland gives this



**Right**

Here is the Nestle permanent wave as it is given by J. Schaeffer (known as the dean of permanent wavers). Various sizes of rods are used for different hair areas

Nestle clips are pre-heated. They are adjusted to varying heats, for different sections, so that the same heat is not applied to both "baby fuzz" and heavy hair

VOGUE STUDIOS

# VOGUE'S SPOT-LIGHT

(Continued from page 35) York—Café Society Uptown. This strange young man, who was graduated from Leland Stanford, took graduate courses at Harvard, and has sold his tales to *Story Magazine*, sings his own wailing fantasies at a baby melodeon. He sings such stuff as "The Dreadful Story of Alice B. Duchess Will B. Pleased," whose friends thought she was a duck and whose "teacher spread decoys all over the schoolroom and set up amazing duck traps for her." Quite rightly, Mr. Copp, who looks too innocent, calls his songs "His Things," and he whispers and shrieks them and makes dreadful noises. The true musicianship belongs to the Golden Gate Quartette, a Negro foursome which sings such spirituals as "John, the Revelator" and "Noah," with only the steady swish of a fly-swatter on the drum to keep them on the beat. And the man who plays the drum has the most miraculous beat. (He listens to his own rhythm with a little smile, and his head cocked sideways as though he were a doctor with his ear at a patient's chest.)

That little smile is a bit like that of Jimmy Savo, who has been around in his own one-man show, "Mum's the Word." Delicious, ineffable, delicate, his comic line is the pale minor frustration, and he links them all with humanity. Nothing can give a gentler tug on the emotions than his little curving gestures, his sudden lope, his dreary little voice that is just a bit more than a whisper urging the river to stay 'way from his door. He is the lovable underdog, with his vast flopping pants, his tramp's shoes, and his hat that is as unbreakable as his spirit. For his is the triumph of the little man and his what now? spirit.

Just as indomitable, but far different, is the spirit of "Charley's Aunt." No matter what the times, it still appeals. The world is always coming to the end of an era, and each era since 1892 has seen that aunt from Brazil. Even Noel Coward once played it in Australia. Written just for W. S. Penley by Brandon Thomas, who would never concede that his comedy was a farce, it played four years in London straight off—from 1892 to 1896.

When Etienne Girardot played it in New York the following year, the *Dramatic Mirror* added this sly note to its review, "There is a quickness of wit that outsteps the average British mentality." Now José Ferrer wears the Aunt's bonnet superbly in the latest production which started as an off-moment jape in a summer's lull last year at the Westchester Playhouse. The lobby phrase for it is "riot."

Of all the recitals recently, none has been more magnificent than those of Sergei Rachmaninoff. Almost motionless, his face a sad, lined mask, the great Russian composer has taken over some of the concerts of the much younger, but great pianist, Horowitz, who had hurt his hand. Rachmaninoff works for the big line of music, Horowitz for the perfection of detail—they both like the Rachmaninoff Second Concerto. But they both play it quite differently. Mechanically their technique is fundamentally different; Horowitz has his strength in his wrists, Rachmaninoff his strength in his arms and his bony fingers; Horowitz sits below the keyboard, Rachmaninoff above; the Horowitz tone is thinner, more steel-like, the Rachmaninoff has a granite quality that is monumental.

And that is the ridiculous hodgepodge of New York now—Sergei Rachmaninoff, Ethel Barrymore and Jimmy Savo and John Copp III., and Charley's Aunt.

## DESIGNS FOR DRESSMAKING

These are additional views of the Vogue Designs for Dressmaking, which are shown in more detail on pages 72 and 73 —seven suggestions for your new winter-into-spring navy-blue costumes.

- All are designed for sizes 12 to 20 (30 to 38), except No. 8923 and No. S-4276, which are designed for sizes 12 to 20 (30 to 38); 40 and 42.
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# VILLA-LOBOS—BRAZILIAN COMPOSER

By Burle Marx

[EDITOR'S NOTE: *Mr. Burle Marx, whose choral, "Pater Noster," was given by the Schola Cantorum and the Philharmonic Symphony in New York last spring, is a famous Brazilian composer and conductor who has led orchestras all over America. During the exhibition of the paintings of the Brazilian artist, Candido Portinari, at The Museum of Modern Art this autumn, Mr. Burle Marx gave a series of six concerts, ranging from the classics to the wild, highly syncopated popular music of Brazil and including, above all, some of the works of Heitor Villa-Lobos.*]

THE eyes of the Americas are turned upon each other. Each day they learn more of each other, through books, papers, and that greatest of all mediums of understanding—music. American audiences, from New York to San Francisco, through national radio hook-ups and local concerts, are hearing the rattle of palm leaves and the secret, forbidden *macumba* rhythms of Brazil in the newly recognized music of Heitor Villa-Lobos. They are beginning, through these vivid, almost visible pictures, to feel the Brazilian *saudade*, the nostalgic longing for some half-forgotten, far-off thing.

Heitor Villa-Lobos, Brazilian composer, is the greatest musical talent born in the Americas. Completely Brazilian, his music fuses the curious musical sources he inherits. It might seem uncontrolled and self-indulgently emotional to a conservative lay listener, with its apparently incongruous mixture of the Jesuits' austere monastic chords, its witty surprise endings, and its sudden wailing brasses, recalling the mournful laments of the slaves. Musicians know, however, that with Villa-Lobos an influence as fresh, powerful, and experimental as Walt Whitman, has entered into the music of the Western Hemisphere.

An original spirit, an autodidact who feels no one to be his master, Villa-Lobos writes music as his ear hears it, without regard for traditional orchestration. Having once conceived his *Bachiana #1* for eight 'cellos, he wrote it for this combination, and will never consider a less difficult or more practical arrangement. Under the sponsorship of Arnaldo Guinle, he left Brazil for the first time when he was forty-one years old. In Paris, he greeted his musical colleagues with, "I didn't come to study with you. I came to show you what I've done."

Now almost sixty years old, he has a jaw as emphatic as his confidence, fanatic black eyes, and a passion for fancy food and fancy clothes. He still plays, from youthful practice in café orchestras, every orchestral instrument except the oboe. (The saxophone is one of his favourites.) His orchestral textures even make use of primitive, rasping, percussion instruments—the Brazilian *reco-reco*, which sounds like the throaty protest of a gecko lizard, the *chocalho*, that imitates a hush, hush of wind in stiff palm-trees; the *caixambu*, a quaint invention of Villa-Lobos himself. [This is an empty Caixambu (brand of sparkling water) bottle, filled with coarse gravel, and shaken like the Cuban gourds.] Conductors complain, rightly, of the unusual Portuguese expression-marks, and of the complications in assembling all the unorthodox instruments.

### THE INFLUENCE OF CHORAL AND MACUMBA

Villa-Lobos belongs to no school; he follows only the tradition that music is a harmonious thread of sound, retold on man-made instruments, of what a sensitive ear has found pleasing in the noise of wind, trees, animals, machines, or men's voices. Villa-Lobos retells the harmonies that belong to Brazil.

Not a devout man, he is probably more interested in the gay and cacophonous harmonies of Portuguese fishing songs and African carnival dances than in religious music. Unconsciously, however, he is influenced by the Gregorian chants that Jesuit priests taught the native Indians four hundred years ago. (It is said that even the parrots learned the measured chorals, and,


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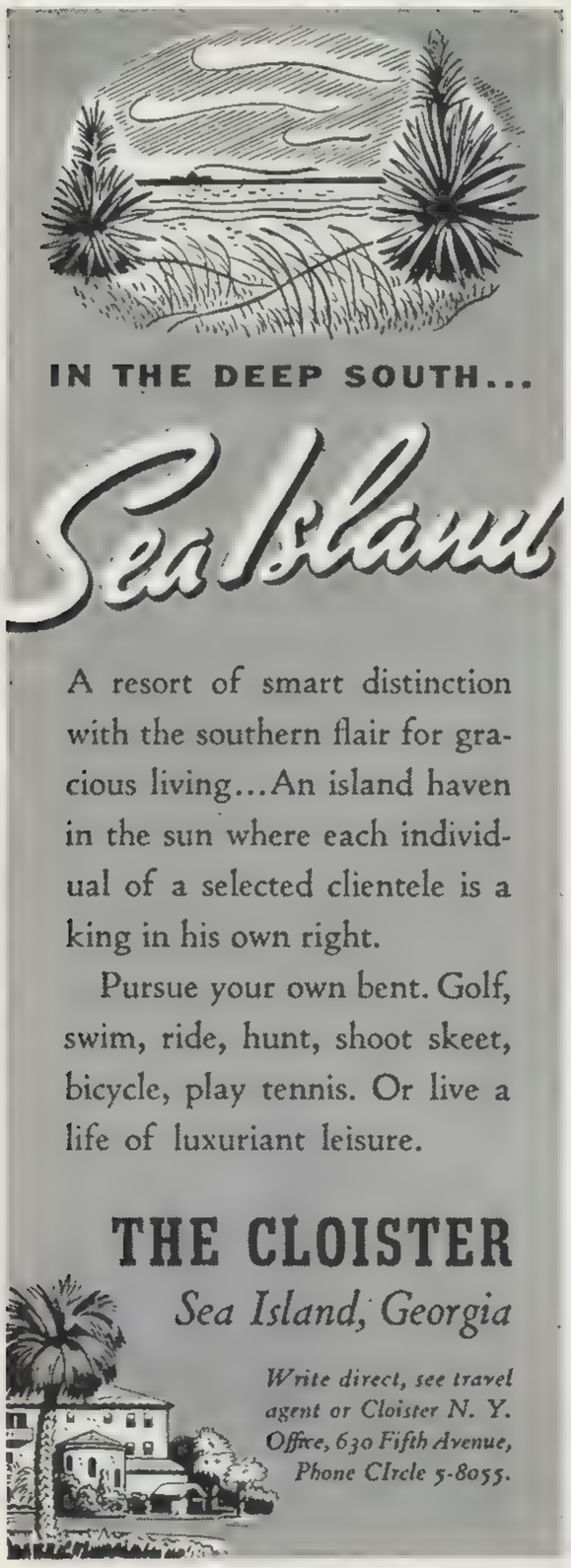


# VILLA-LOBOS—BRAZILIAN COMPOSER

by their squawking, helped preserve them, in the chartreuse half-light of Brazilian jungles.)

From the non-religious Portuguese colonizers, Villa-Lobos takes music that is half Moorish, half Portuguese—half melancholy desert lamenting, half absurdly helpless humour. A typical example of this humour is the story of the Portuguese in Rio de Janeiro, who on a rainy, gusty day chose to sit at the dripping side of an empty street-car. When the conductor asked him if he wouldn't like to change, the Portuguese looked at the rows of unoccupied dry benches and asked in surprise, "Change? With whom?"

But one of the most telling influences in his music is African. Descendants of Negro slaves still knuckle taut drums in untravelled parts of Brazil, bringing wild songs, splendid and unanalytical as a tropical sunset, out to the cities at carnival time. The Negroes dance to more frenzied syncopations at their secret religious rites, called *macumba*. Half Christian, half forbidden fetishism, as pervasive and often as sinister as Haitian *voodoo*, the *macumba* inspires an ecstatic, shivering, primitive music, from which Villa-Lobos frankly takes his rhythmic strength. (It shows in most of his works, beginning with his early *Danças Africanas*.)

### A CREATIVE FANATIC

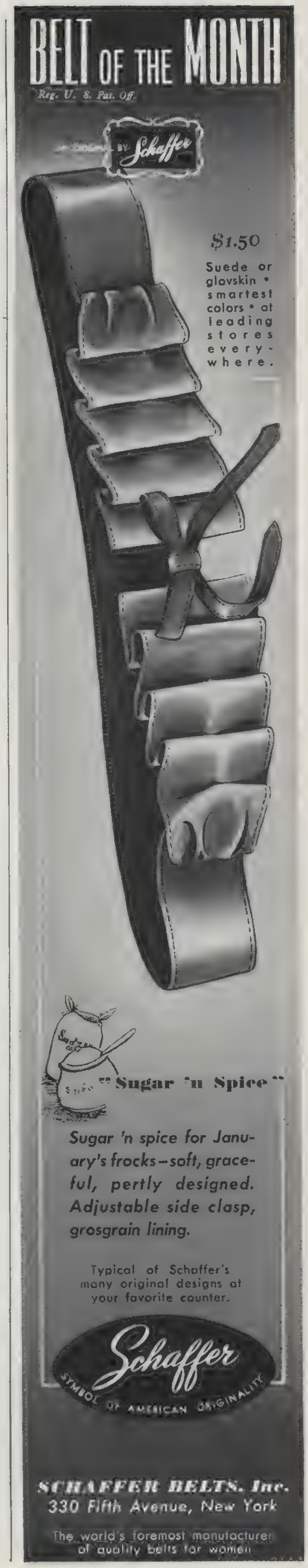
Villa-Lobos has energy and enterprise in common with his hardy Portuguese gold-hunting ancestors (who, in pioneering days, took a determined year to trace endlessly circuitous valleys from São Paulo to the ore beds of Minas Geraes, a distance that a plane, flying high above fevers, jungles, and wrinkled, repetitious mountains, can now traverse in two hours). Like all energists, Villa-Lobos does not need more than four or five hours of sleep, and starts work with fanatic concentration at seven-thirty in the morning. When he is composing, the sound of people's voices, or even other music being played beside him, can not crack the wall of a creative fury that has already produced more than fourteen hundred compositions.

In 1932, when Villa-Lobos was made Director of Musical Education in the Public Schools of Rio de Janeiro, Brazil's leading composer became also Brazil's leading music-teacher. Into a job that many creative spirits would have found prosaic, Villa-Lobos enthusiastically turned all his explosive ingenuity. Fortified by a desire to make his country music-minded, he decided to begin by teaching the children of Brazil to sing.

Having suffered little formal musical training, he conceived his own direct, unorthodox method of teaching singing. His musician's fingers worked out a series of movements to represent the notes of the scale—finger positions simple enough to teach to a six-year-old child and as graphic as deaf-mute sign language. Always a good showman, Villa-Lobos enjoys going from school to school in Rio to draw unrehearsed songs from groups of children who have learned to read musical notes in the curiously graceful contortions and gestures of his magic, conducting fingers. His monumental collection of melodies, adaptations, and arrangements, adopted for the *Canto Orfeonico*, is now the musical textbook of the public schools in Brazil.

This small, dapper man who is Brazilian music and who comes very close, by virtue of his new-world virility and initiative, to being a personification of all American music, knows his own talent well. Composing as well as living by the maxim "Better bad of mine than good of others," he is extravagantly experimental. He ignores what few music-lessons he was able to take in his formative years and now composes by trial and error.

By Latin instinct, Villa-Lobos is a *bon-vivant*. His languid, romantic melodies, the well-fed, tropical good nature that shows in his music, makes Northern music seem unnecessarily precise and introspective. His music, pleasantly, sympathetically, authoritatively, speaks its own diplomatic language.



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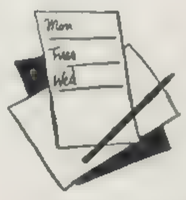
# VOGUE COVERS THE TOWN

## Unconventional calendar



If you're tired of faces and places and want a change, there should be something in this unconventional calendar that will be just your shot in the arm. Not one on this list is chic, or the least bit glittery: not one requires a reservation, a large capital outlay, or anything in dress but the most casual clothes.

**Monday....**You might try a little French spot called Le Bistro, at 811 Third Avenue, near Fiftieth Street. Plan on eating late, otherwise you'll have difficulty getting one of the eight tables. The *propriétaire* is a ruddy-faced Breton called Frank LeMoal, who runs the kind of bourgeois place that you found by the hundreds in France in the old days; where for fifteen francs you ate so satisfyingly well. Le Bistro costs a little more than that meagre sum, but surprisingly little.

Be sure to drop a nickel in the juke box for Montmartre music—Maurice Chevalier singing *"Ah si vous connaissiez ma poule,"* and Lucienne Boyer's plaintive *"L'Etoile d'Amour."*

**Tuesday....**Try going to Brooklyn to get about the best (and biggest) steak—at Peter Lueger's, 178 Broadway....Then go to Tony's Bar on Sand Street, around the corner from the Brooklyn Navy Yard—the sailors and their girls all come here of an evening.

**Wednesday....**You may feel you have tried all the Italian places in town, but don't forget about Del Pezzo's, 100 West Fortieth Street, around the corner from the Metropolitan Opera House. First discovered by Caruso, this has been a favourite of the Italian opera stars ever since—and its popularity is not only due to a strategic position. Be sure to try their "quadretini with spinach"—thin, little square noodles and spinach cooked in oil.

**Thursday....**Be unconventional, eat fish on Thursday and eat it at Sweets', where it's a specialty. All the men in your family know Sweets', at 2 Fulton Street, as a downtown lunch spot.

This old tavern is rushed at noon, has a strange charm at night, a restful, almost eighteenth-century quality....Later, walk along the nearby docks—see the freighters drowsing at their moorings, or stroll along the empty streets of the financial district with the ghost-like buildings solemnly standing guard.

**Friday....**There's another "21," only this one is 21 Mott Street, and its full name is Tingyatsak. You go down a few little steps to a crowded room, and a proprietor who looks like a Chinese Charles Laughton. The Chinese food here is uncontaminated by American foibles—be sure to order your dinner served Chinese style, and include among the dishes sweet and sour pork.

**Saturday....**A rowdy, wholesome place for a Saturday night is Joe King's G. A. Club, at 190 Third Avenue. It's a good place to have dinner and beer late, to sing "Boola Boola" with the Yale freshmen....

Before bed, go to the Night Cap Club—it's at the Sheffield plant at 524 West Fifty-Seventh Street, and stays open till about one A. M. From a glass-lined balcony, sitting in deep, comfortable blue-and-red chairs, one can look down on the pasteurizing process, from the first step through to the bottle-filling—long, endless lines of milk bottles being deftly filled, capped, and whisked away. Incidentally, you can drink all the milk you want, and munch on sandwiches —all on the house.

**Sunday....**Try Harlem at the unconventional hour—dinner-time. Go to Jimmie Daniels, 114 West One Hundred and Sixteenth Street, one of the few places open so early....

Afterwards, for a cheering, hissing hour, try the Forty-Eighth Street Music Hall to drink beer and to see some of the old, silent thriller-diller movies—Charlie Chaplin and Pearl White.

## Romantic Painter

Sentimental hunting scenes are among the water-colours by a young painter, Henrietta Hoopes, who is having her first New York exhibition at Knoedler's, 14 East Fifty-Seventh Street. She loves gay colours and whirling skirts, huntsmen, ballet-dancers, and stylized bullfighters—all these painted with a romantic, feminine brush.

## The Cloisters

In that period between the sixth and the sixteenth century, when most art was religious and of Biblical subjects, artists painted the greatest of all stories, the Christmas story, so as to satisfy the requirements of both the Church and the people. The Nativity was illustrated not only with great solemnity and reverence, but with a naturalism that would appeal to the people. On Christmas Day, The Cloisters, at Fort Tryon Park, opened an exhibition, "The Christmas Story in Medieval Art," which shows how the artists solved this problem.

One of the most precious pieces is a fourteenth-century English chasuble, or church vestment. On a piece of antique velvet, which once must have been a deep wine-red, but which has faded to the lighter shade of a *vin rosé*, is embroidered, in golden thread, the Adoration of the Kings.

Much of The Cloisters' sculpture has been decorated for Christmas, including the famous Adoration group, which is hung about with great bunches of fir, mixed with pomegranates, gourds, and other fruit.

"FLANEUR"

PRINTED BY THE CONDÉ NAST PRESS, GREENWICH, CONN., U. S. A.

# vogue's Advance Merchandise Portfolio · January 1

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## LONDON CABLE

**Neither bombs nor blackouts**

**stay the London Couture from its creative tasks.**

MOLYNEUX Mid-Season principal interest, modified mediaeval troubadour - sleeve long tight, topped by flat pouched shoulder cap. Evening dress reminiscent Edwardian, tight pink satin skirt folds across stomach, stiff brown lace bodice, wide elbow sleeves, bustle sash. Series beautiful suits, shorter jackets, half-belted backs, smooth woollens, contrast blouses, sweaters, clerical grey with yellow, black with cherry or smoke blue. Afternoon dresses black with bright blue or green chiffon sashes, sequin embroidered yokes, belts, sleeves.

PAQUIN - good Mid-Season comprising tailleurs, dresses, dinner clothes, charming headdresses. Important Welsh influence shown: Welsh witch hat, buttons, Welsh kettle trimmings, South Wales homespun miner's check and stripe fabric. New colours: bilberry blue, deadly nightshade red. Nutmeg with powder-pink, navy with black, much yellow. Printed shirts, dresses. Important new jumper dress line shown repeatedly as No. 36, black crepe belted jumper, trimmed Welsh hats, straight skirt. Shirts, dresses all high-necked, high-bosomed, high-waisted. Skirts fitted. Headdresses loose mesh veils strewn jester's bells, sequins. Fitted organza mob caps replace snoods, frilled edges framing face worn under hats far back on head. Evening dresses simple fitted princesse lines, highlighted by plastic leaf belts, shoulder rosettes, half-bodices, contrasting colours.

ANY PART OF THIS CABLE MAY BE USED

IF PRECEDED BY "VOGUE'S LONDON CABLE SAYS"

**February 1**

**Americana issue**

America creates on her own for Spring 1941. Vogue will record and report the changes that have and are taking place. Because the whole aspect of fashion has changed orientation, this year's Americana issue of Vogue will be the most vital, the most newsworthy, in our history. The very word "Americana" has taken on new significance, broader meaning, deeper connotations.

To makers, sellers and consumers of fashion merchandise, the Americana issue of Vogue will offer a panorama of fashion industries in America. To manufacturers and retailers it offers the psychological springboard to the beginning of a potentially great year in American business history.

**January 15**

**Millinery issue**

Sixty new hats, all with trends and ideas, will be the most important fashion feature in this issue. Never before in fashion magazine publishing have so many pages been devoted to hats, a subject of passionate interest to our readers. Millinery departments, watch for this, your issue of Vogue. There are promotion, display and selling ideas galore to stimulate your business.

# Vogue Pointers on Fashion Selling

## PROMOTABLE IDEAS FROM THIS ISSUE

### SOFT SHOULDERS

Slipping, sloping into graceful rounded lines are the 1941 shoulders. Schiaparelli, of the strong shoulders, about-faced, and first ventured them. Now they are winning us over with their soft, feminine look, and clever construction. Newly-placed padding keeps them accented. Subtly dropped shoulder shirring makes them flattering. Tiny cap sleeves give them youthful lines.

Vogue sketches these mutations on pages 30 and 31, and bids you cast a prophetic eye towards the spring profile. Infinite variations are springing up, as designers respond to the stimulus of the new idea. Make your store the first to feature this new, new line. Play up the grace of the natural shoulder line with its varied treatments. Make it the news that it really is!

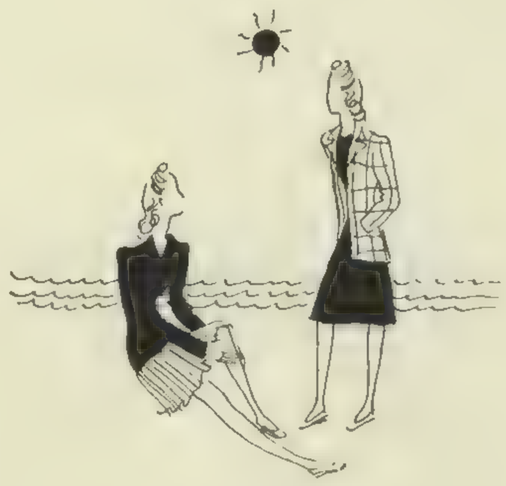
**Vogue Says: "Sloping shoulders are edging in."**

### NEWS FROM NASSAU

The lure of the islands is a real one, as the Nassau winter season opens, and fashion-wise folk flock Bahama-ward by plane and ship. Colourful with tradition and new prestige, this favourite island resort is an important proving ground for future spring and summer fashions. And pages 38 and 39 give a prevue of the clothes that will be seen under the Nassau sun.

This fashion center lends itself to colourful promotion of your resort wear. Set up a "Clipper" plane window, complete from air-travelling clothes and luggage to gay beach shoes and slack suits. Or make your theme nautical, with white rigging, British and American flags, and casual cruise clothes. Or set off gaily coloured play clothes with bright travel posters and vacation folders.

At any rate, tie up your merchandise to the current popularity of the Bahamas, and make your fashions "news from Nassau."



**Vogue Says: "Take to Nassau—spectator sports clothes for shopping, lunch, and the races."**

### WARDROBE CLASSICS

A solid backlog makes a glowing fire last and last—a few classics prove the "backlogs" of a wardrobe that knows no season. Year in, year out, you'll find a steady demand for such wardrobe "backlogs" as those shown on pages 64 and 65. Neutral in colour, chameleon by nature, they make themselves at home in the North or South, during spring, late summer, fall, and winter.

Build up a "backlog" window with your own classics—a neutral suit, amenable under fur coat or spring hat—sheer wool dresses—an extra jacket—a beige dinner dress, changeable with colour touches. Show them hanging in a closet, as the real foundation of a wardrobe. Point up their two-faced nature with double sets of accessories. Call them "Year 'Round Must-Haves", and you'll touch a rich field that "exciting" fashions often overlook.

**Vogue Says: "Choose wardrobe classics for year in, year out reliability."**

## SIXTH PRIX DE VOGUE

### Fashion Selling Contest for Salespeople

### WHAT IT IS

The Prix de Vogue contest is a test of the fashion knowledge of salespeople, backed by the authority of Vogue. It will help them sell more smart merchandise, and build up more fashion prestige for your store. Each year the enthusiasm for this contest mounts—and so does the number of participants.

### RULES OF THE GAME

1. There are four monthly quizzes, each based on the current and the preceding issue of Vogue. The first will appear in the January 15th Trade Edition.
2. Vogue arranges the contest, but all details, such as methods of answering, grading, etc., are handled by stores.
3. The Prizes: Vogue awards a year's subscription to the Trade Edition to the winner in each store, as well as a luncheon in New York. Stores usually contribute prizes of their own.
4. The executive in charge of the contest will receive sealed answers to the quizzes, and any other information by writing to Vogue's Merchandising Service, 420 Lexington Ave., New York.

### HELPFUL HINTS

In past years many stores have dramatized the contest. Some have contestants turn in note-books, and give prizes for the most interesting and accurate. Others offer numerous small prizes.

### PARTY PROJECTS

To conclude the Prix, when prizes are awarded, stores often have gay parties, with skits, songs, favours. "Fashion Follies" have been given by the contestants to emphasize to the rest of the store the importance of the contest.

### CONTEST VALUE

The Prix de Vogue gives invaluable fashion knowledge to salespeople in an easy, amusing way. It teaches them how and where to gain authoritative information throughout the year. It gives them information about departments other than their own. And often it calls to the attention of management, members of the staff who are alert and capable of advancement. Above all, Prix de Vogue is fun for everyone in it!

# American Designers

## BRIGANCE of Lord & Taylor

BRIGANCE, whose career at twenty-seven is a comet across the fashion sky, is about as uncomet-like a person as anyone (even an astronomer) could imagine. He is not flashy, or sputtering, or abrupt like a comet. He is a young man with a quiet surety and an immense appreciation for the grace-notes to living. Brigance loves fine furniture, good food, colours which surprise him, afternoon tea, honest workmanship, the people for whom he works, the people with whom he works, and people who enjoy good living.

Brigance came out of Texas in his teens, with a scholarship to the National Academy of Art: slated to be a painter. When he'd lived in the South, he'd designed some costumes for those giant hilarities the South loves—the Mardi Gras, the Fairs, the Festivals. But he had shrugged that off as experience. "Costumes are a very thwarted field." He couldn't feel they'd been Brigance Originals, if they belonged to Periods. But nevertheless, the lad with the scholarship and this costuming background decided from the springboard of New York, to tackle Paris—as a designer. New York was a springboard only geographically. In advice it was forbidding and foreboding—the year was 1932. But with one gleam of encouragement (from a Vogue Editor, we note) against a sea of Cassandras, Brigance shipped to Paris.

And Paris he adored. There was France in his blood, three generations back, and he bridged the gap immediately. Paris was inspiring, friendly, appreciative. "Why even the bus driver knows his periods of furniture, his history, his favourite paintings in the Louvre." Paris propelled the boy from Texas into

immediate realization of his ambition. He worked brilliantly for Marjorie Dunton. He sold toiles and sketches to every important house in the Couture. And then he went to England and designed for Jaeger.

Brigance feels that the great deterrants to success that America fosters are: too long an education, and not enough ability to work with the hands. He feels that way, because he threw overboard both these fetishes on the French-bound tramp steamer to Paris—at nineteen. And at twenty-five, he came back to New York, fame, fortune. Attracted by Lord & Taylor's interest in American designers, he went to see Miss Dorothy Shaver of Lord & Taylor. Miss Shaver, the first to recognize the importance of taking ready-made-clothes out of anonymity, recognized the Brigance talent, and the Brigance intelligence. She started him on a collection at once—and has consistently given him every encouragement. Miss Shaver's sponsorship of American designers has been not only profitable, but sincere. And she has not kept Brigance for Lord & Taylor and New York. Fifty stores all over the country now buy Brigance designs.

When Brigance came back to this country, he recognized a whole new life which didn't exist abroad: the casual country and beach life of American resorts. So he fell upon play-clothes as another stimulating experience. And soon Lord & Taylor's customers were packing their holiday-bound luggage with the most pleasant and functional clothes, perfectly gauged to fit the relaxation of American play time and play places.

Besides being unique as the designer for a department store, and working with several work-rooms instead of one, Brigance is unique in his relations with the people who take his designs and turn them into ready-made clothes. He works in the French way. Months ahead of a season he is sowing the seeds of his ideas and garnering the results of them in textiles. Months ahead he has the button men, the embroidery men, the work-room men, in his office, discussing and making plans. Months ahead you might find him sitting cross-legged on a factory floor, wrestling with the problems of production, down to a sixteenth of an inch. And when he has his showing, all the people who are responsible with him for the collection, are introduced and applauded, sit down to tea, and enjoy the show.

And the result? Brigance has brought to his collections at Lord & Taylor originality, whimsey, beauty of detail—heretofore expensive commodities. And his dresses, his bathing suits, his play-clothes are by themselves an American genre.

# The Spring fabric story

Swatches on the next two pages

### WOOLLENS

**Twills and reps for town suits, also Glenurquharts and checks**

**Many soft-handling woollens**

**Notice Kasha-type dress-weights and oatmeal coatings**

**Printed wool jersey for novelty**

**British tweeds are plentiful**

### SILKS AND RAYONS

**Prints are big, bigger, biggest, and very full of colour— on crêpe, on shantung, on surah, on sharkskin, on chiffon and on other sheer grounds**

**Jerseys are important: in tricot or crêpe versions screen-printed, striped or plain**

### COLOURS

**Naturals and beiges**

**Off-browns and dark browns**

**Black and navy, of course**

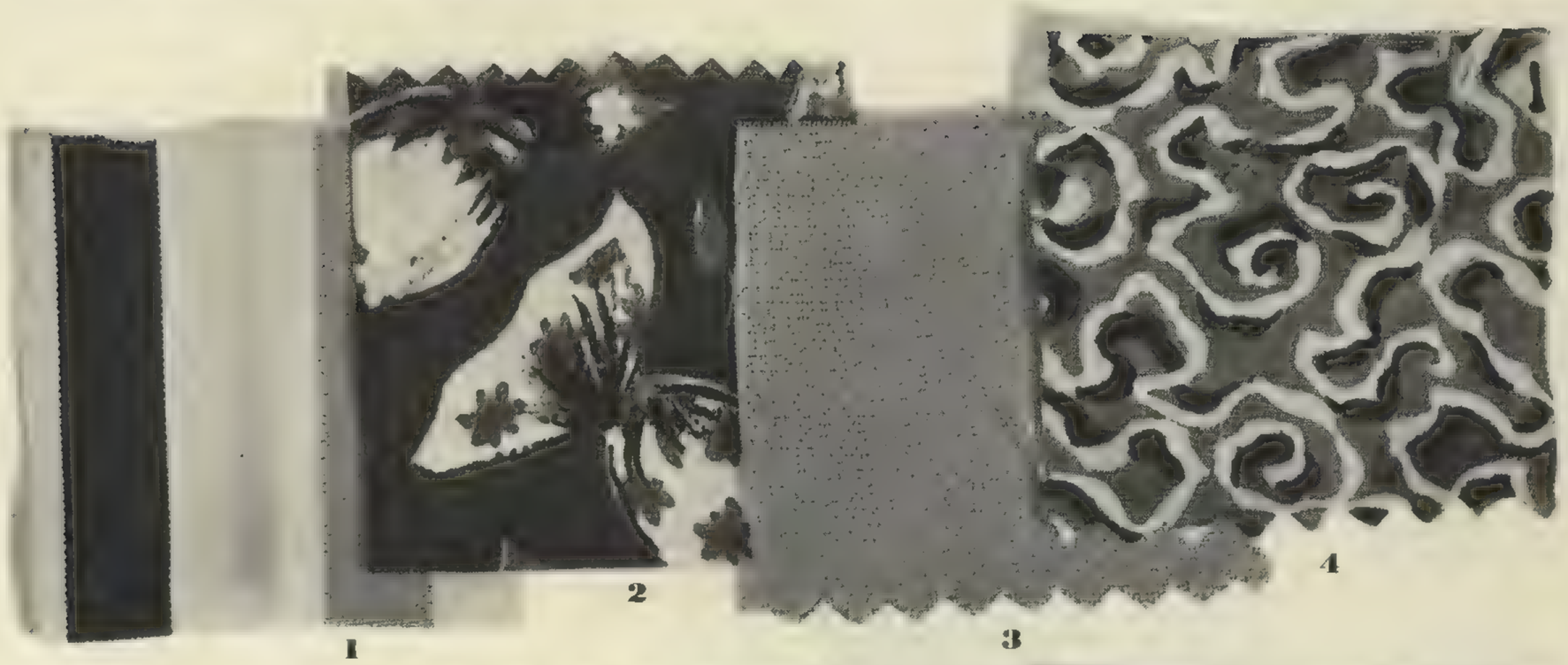
**Watch grey**

**Three pastels: blue, rose, green**

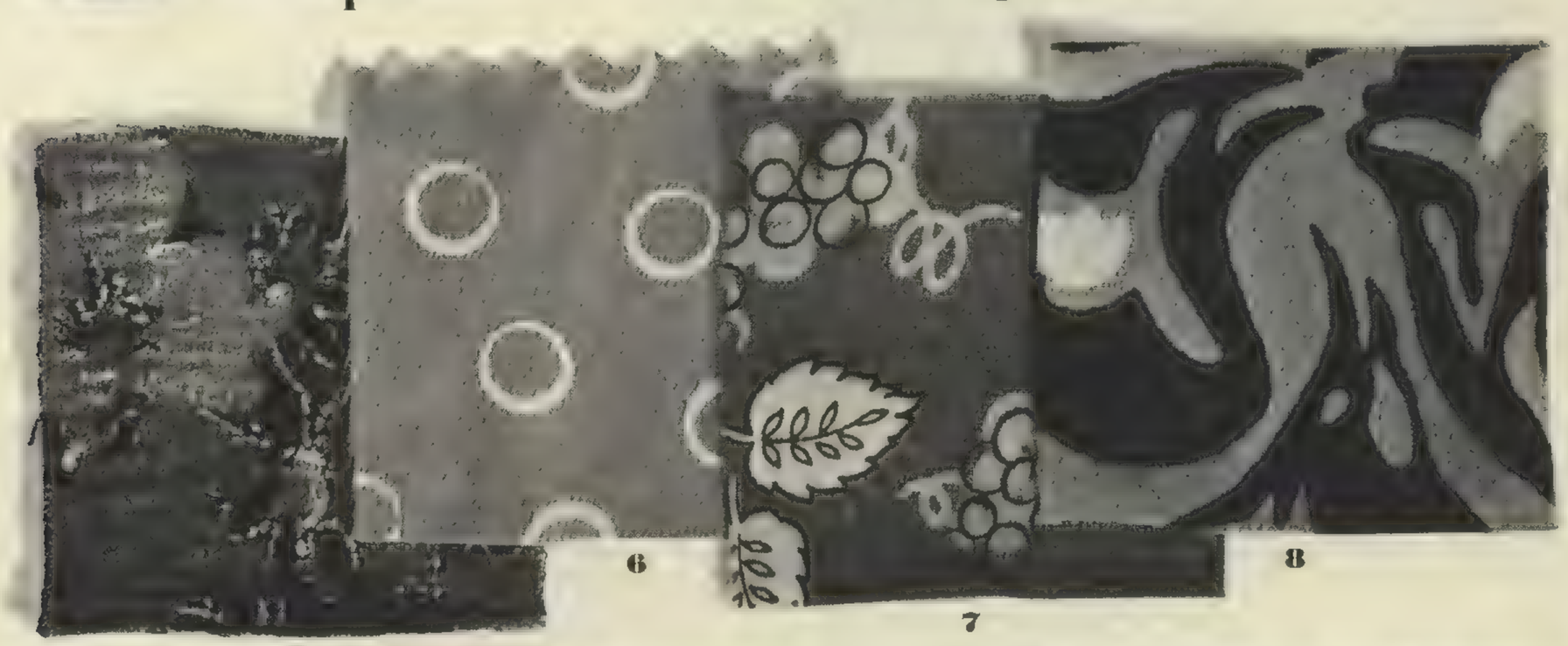
**Brilliant accents: red, yellow, orange, garden green, cyclamen pink**

# The Fabric Trend

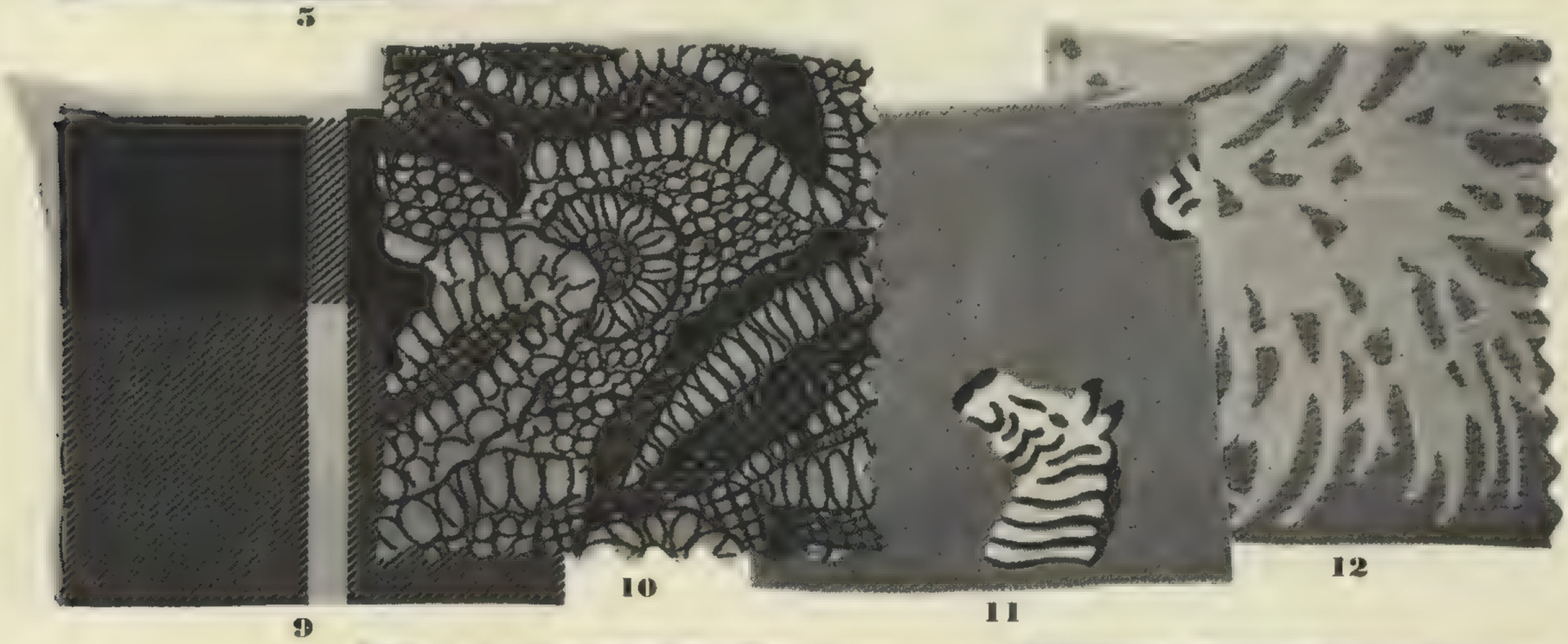
## SILKS AND RAYONS



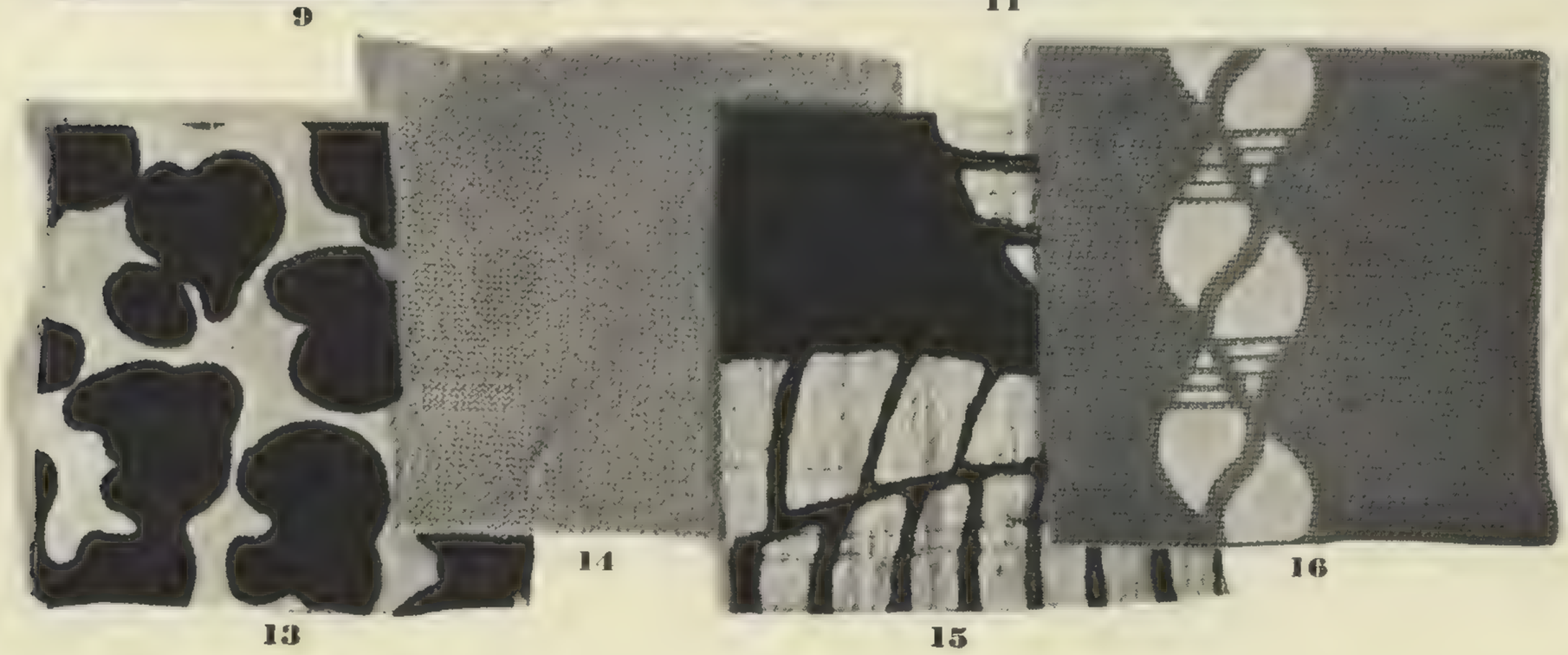
1. KNITTED STRIPE acetate rayon and rayon jersey. One of a large series of colourful arrangements in bars and checks. It's from COHAMA.
2. SALT WATER TAFFY, twisted into starred paper, makes a blithe pattern for a silk crêpe. Beautifully printed here by Descours, Genthon.
3. "TOUJOURS" is the very appropriate name for this sheer rayon crêpe of the type which is *always* so good. To be found at Duplan.
4. TWISTED RIBBONS, in black and white, are scrolled all over this pastel crêpe. One of a series of neat rayon prints, by Foreman.



5. BRILLIANTLY COLOURED field flowers are printed over this nubby, thick crêpe of Enka rayon. For early wear. From William Rose.
6. ALL-OVER ECLIPSES gives a new slant to an old favourite: the polka-dot. Used here, on a smooth-surfaced rayon crêpe, by Mallinson.
7. A GRAPE VINE curls its tendrils, and lets its leaves fall into a charming pattern for this washable silk crêpe. This is from Truhu.
8. CALLA LILIES, very stylized, make one of the new, larger print patterns. This is on a silk crêpe. Designed by Klein Brothers.



9. SURAH has an entrenched place in fashion, for blouses and sports clothes. This is a woven-plaid, silk version. From F. Ducharne.
10. BLACK LACE makes a delicate, all-over design for this pure silk crêpe. Particularly effective in black-over-pink. From Cheney.
11. ZEBRA HEADS look gay in their black-and-whiteness, against a pastel rayon crêpe. Fun for sports clothes. From Hess-Goldsmith.
12. IT'S A CHRYSANTHEMUM—but we only have space to show a very small section of it. On a Crown Tested rayon crêpe; L. & E. Stirn.



13. THE LEOPARD'S SPOTS add an exotic flavour to a silk surah. The print is executed in becoming, tawny shades. It's from Biarritz.
14. CRÊPE JERSEY is in vast demand for street, dinner and evening clothes. This one, of Du Pont rayon has an excellent texture. Mat Heilig.
15. SILK SHANTUNG will be worn smartly in town as well as country this summer. This is a huge, brown-and-white pattern. André Ledoux.
16. ROPES OF SEASHELLS make stripes for this light-weight, summery rayon crêpe. One of a series of shell patterns, designed by Celanese.

# for this Spring

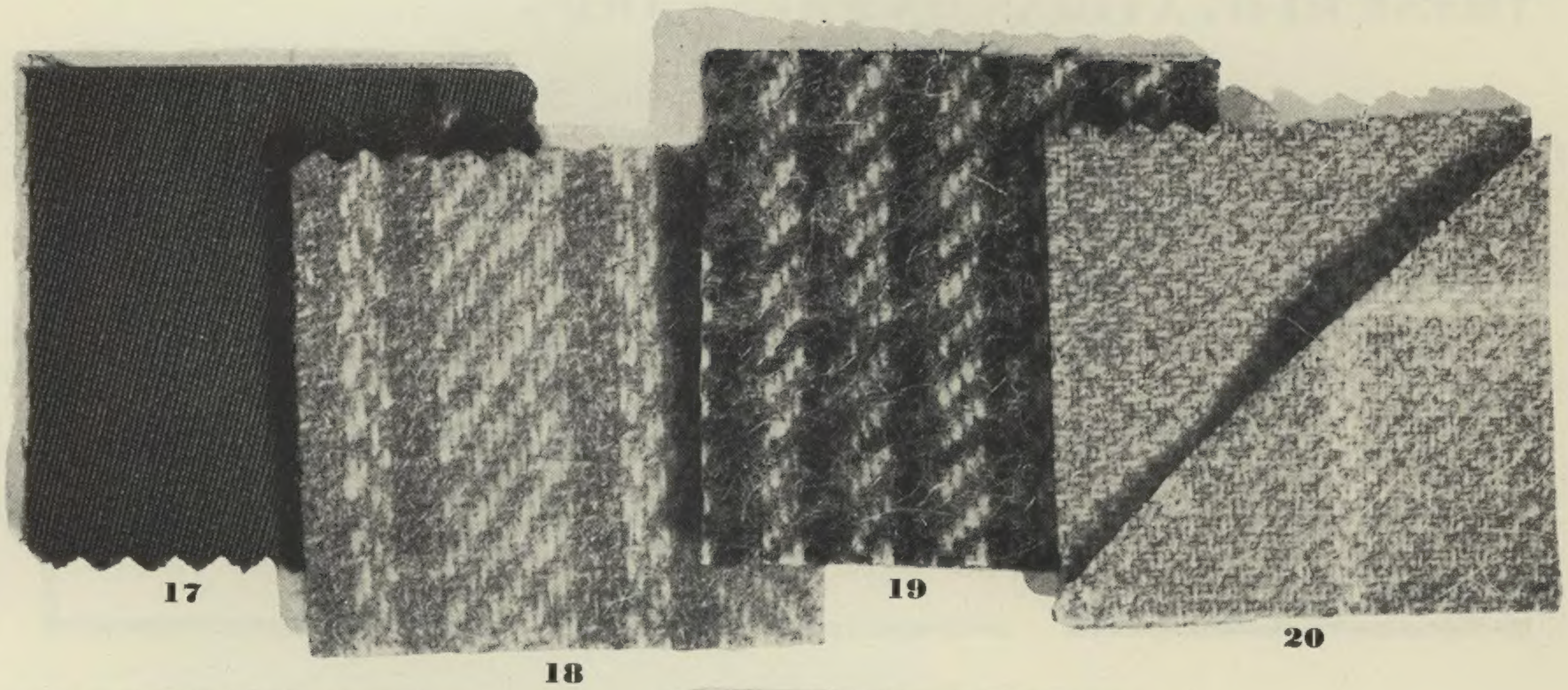
## WOOLLENS

**17.** TWILLS seem to show up the quality of a fabric more than most weaves. Here is a very superior, fine-handling example. Forstmann.

**18.** NATURAL stripes are combined with white, for this alpaca, wool and rabbit fur tweed. Neutrally-toned woollens are tops this spring. Stroock.

**19.** A SUBTLE CHECK in the heathery shades of hand-woven tweeds. Unrivalled for odd jackets and sports coats. Import: Harris Tweed Ass'n.

**20.** WINDOW-PANE CHECKS have a plain fabric to match. Both use a combination of natural and white yarns, softened by rabbit hair. Forstmann.

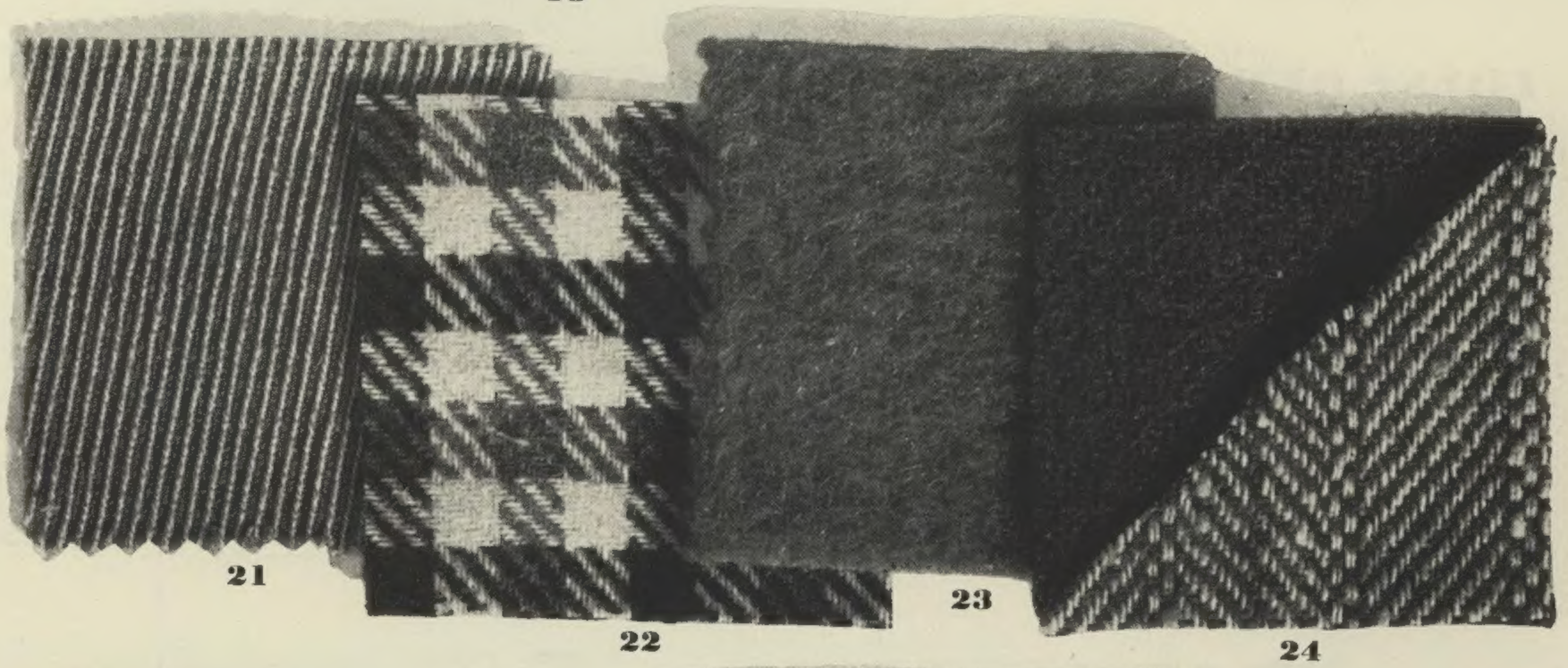



**21.** COVERTS are making some of this spring's best sports clothes. This version is woven with a heavy rib. Virgin wool, cotton decoration. Botany.

**22.** HARDY PERENNIALS are the woollen checks. Spanking new colours lift this very new one out of the classic type. From Hockanum.

**23.** FLEECES have been revived to make dashing evening capes, warm-and-light resort coats. In the most brilliant-imaginable colours. Stroock.

**24.** TWEED PARTNERS. These are Scotch companions: one is yellow, coral and green; the other, solid green. Imported by Folkard & Lawrence.

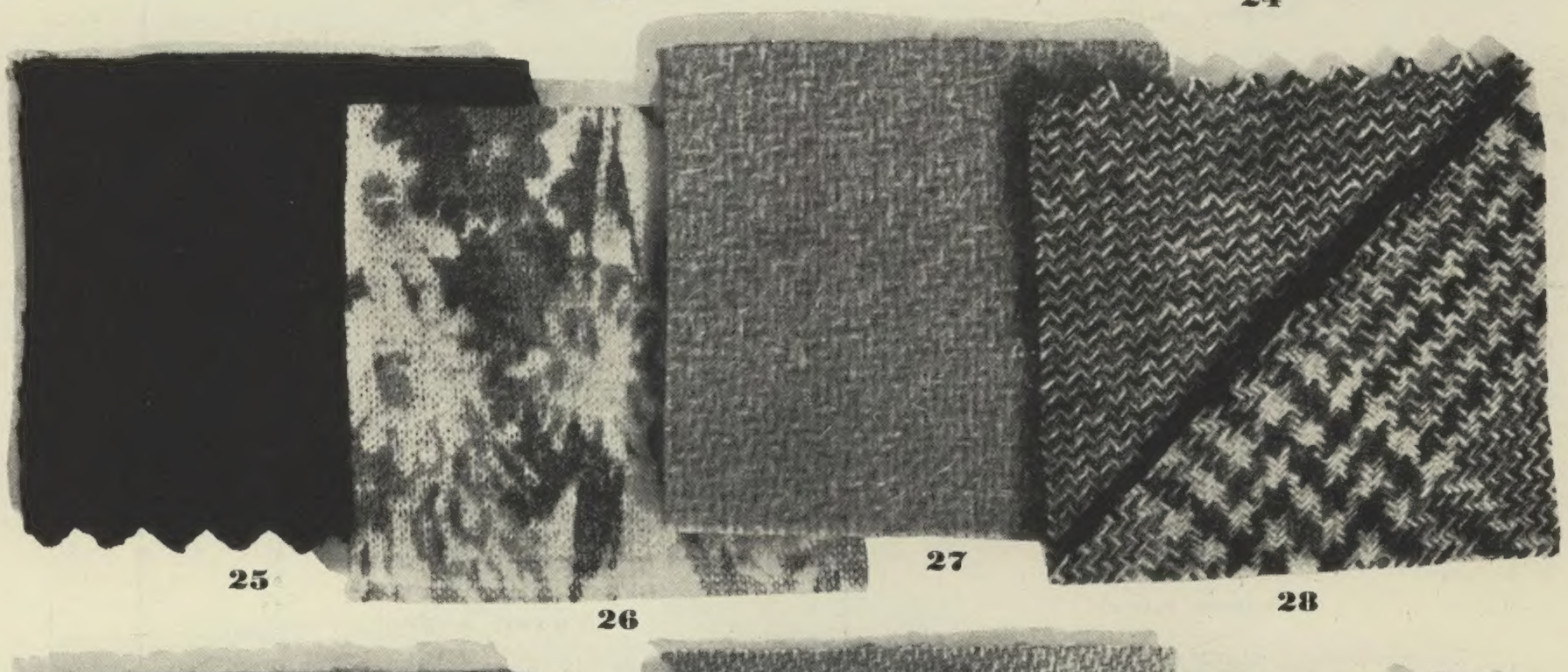



**25.** REPS are very much in fashion for the classic spring coat, and for the first-of-the-season, navy blue suit. From Pacific Mills.

**26.** PRINTED WOOL JERSEY is a new fabric to consider for clothes that go to coolish resorts; for suit blouses; for evening dresses. Wm. Heller.

**27.** CLOUD-SOFT in texture and colourings is this wide herringbone. The cloth is a mixture of wool and alpaca yarns. Warren of Stafford.

**28.** GLENURQUHART is a name being used a lot for suitings, this spring. This is a soft, feminine version, with a companion. Hockanum.

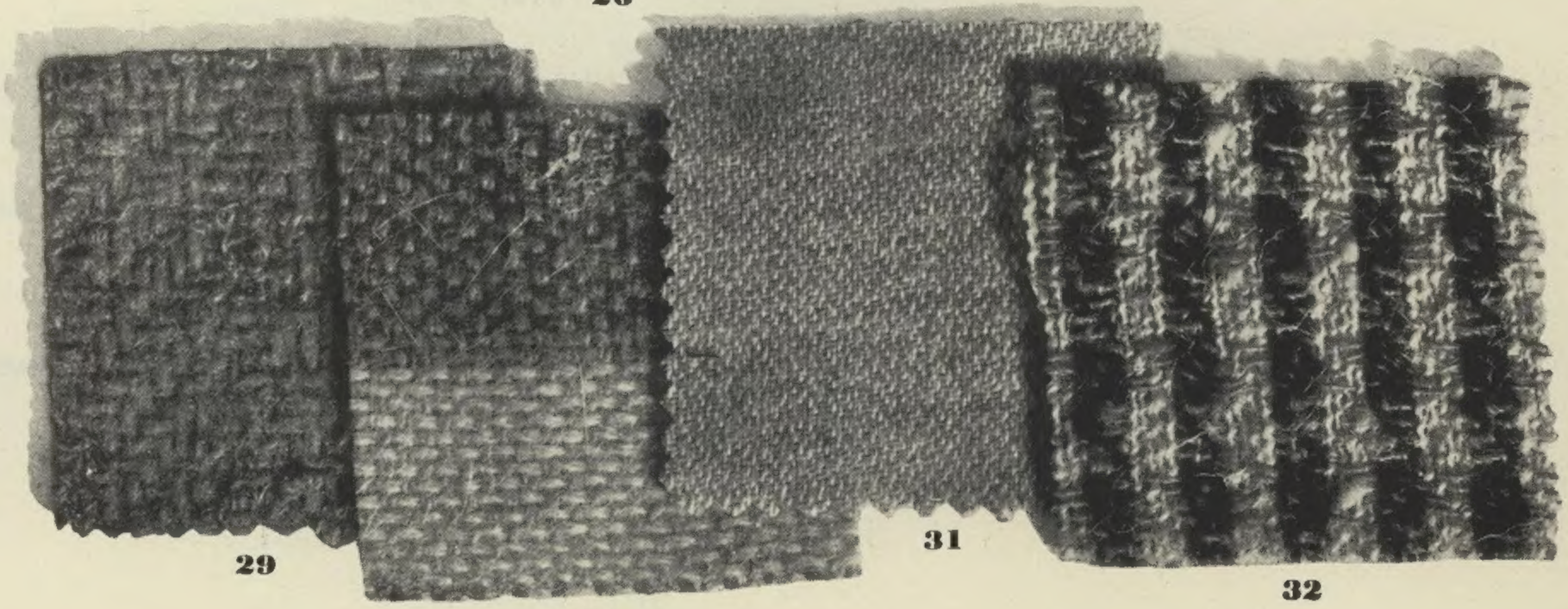



**29.** COSTUME COATS are of particular importance now. This soft woollen, with a subtle overcheck is perfect for them. Leewood Fabrics.

**30.** MELTING PASTEL angora makes this very simply-woven, hand-loomed looking fabric. The colours run in stripes. Import; Philip Flanagan.

**31.** ANOTHER NATURAL is this attractive dress fabric. These oatmeal-shaded woollens are definitely spring, 1941. This one is from Botany.

**32.** BRAVE COLOURINGS distinguish this imported British tweed. Hunters green and white are crossed by orange. John Barr.



# Promote with "Vogue Says"

## THESE QUOTATIONS ON FREE CARDS

Write Vogue Merchandising Service, 420 Lexington Avenue

**VOGUE SAYS:**

"Cheer up your dark winter costumes with winter white touches."

**VOGUE SAYS:**

"Navy-blue sails from winter into spring."

**VOGUE SAYS:**

"A now-and-later costume—dress and companion-jacket."

**VOGUE SAYS:**

"Beige—perfect background for colour drama."

## THESE QUOTATIONS FOR YOUR OWN USE

Make them on your own cards and use them in advertising.

### COLOUR

***Vogue says:***

"Versatile beige—at home in town or country."

***Vogue says:***

"Cloudy-blue and navy-blue never notice calendar or climate."

***Vogue says:***

"A white hat will glisten above your dark coat."

***Vogue says:***

"Winter white scores a success with the young."

***Vogue says:***

"White gloves—final spotless touch to a dark winter outfit."

***Vogue says:***

"For 1941's spring—make it a suit of navy-blue serge."

***Vogue says:***

"After-skiing costume—a shrieking-bright slacks-suit."

***Vogue says:***

"Co-starring this resort season—chocolate-brown and blue."

### READY-TO-WEAR

***Vogue says:***

"Choose wardrobe classics for year-in, year-out reliability."

***Vogue says:***

"Transition touch—sheer wool dress with fur coat now, fur scarf later."

***Vogue says:***

"Backbone of your spring wardrobe—a military-cut tweed coat."

***Vogue says:***

"Join the navy in blue serge."

***Vogue says:***

"Pre-War echoes—slit skirt, caught-up drapery for evening."

***Vogue says:***

"Sloping shoulders are edging in."

***Vogue says:***

"Let a shawl collar give you the new rounded shoulder line."

***Vogue says:***

"Knitted jacket, tweed skirt—news-making combination."

***Vogue says:***

"Encored by the young and lithe—the bare-waisted bathing suit."

***Vogue says:***

"Very brief, very minimum is the 1941 swim suit."

***Vogue says:***

"For sunless days and cool evenings on vacation, have a flannel jacket."

***Vogue says:***

"For non-skiing moments, top corduroy slacks with a tweed jacket."

**CREED IN AMERICA**

Charles Creed will make two collections a year, to be reproduced in this country by Philip Mangone. The originals will be shown at the Mangone Studio, 24 East 56th Street. The replicas will be sold to one store in a city. During January and February Mr. Creed will make personal appearances at the participating stores.

TRADE EDITION SUBSCRIPTIONS
2 YEARS (48 issues) $8.00
WRITE FOR QUANTITY RATES
JANUARY 1, 1941

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## "It's such *fun* to be in HAWAII"

It *is* fun to be in Hawaii. *Big* and *little* say so. Every dreamed-of pleasure is there for you . . . with every opportunity to spin out a great measure of happiness.

Your Travel Agent or *Matson Line* offices will gladly provide you with an illustrated story about *Hawaii* and the *South Seas*.

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"SUIT BY ARNHEIMER"

# *Are you a lady to your laundress?*

"No man is a hero to his valet" but your Bates Sheets establish you as a paragon of homemakers with *everyone!* The Bates label is as telling a mark of your quality-sense as the flawless clothes you wear » » » That's because Bates makes only two sheets—each top quality. There's the Comb-Percale—refreshingly smooth, caressingly soft, incredibly long-lasting! As different from mere carded percales as ermine is from rabbit! And *now* there's Bates Extra-Quality Muslin for Budgets, Ltd.—a finer, whiter, crisper muslin! Bates Comb-Percale is "best" for guests, of course... Bates new Muslin is practical luxury for *any* bed.

All Bates Sheets are *right*-at-home with your other fine furnishings. If fine things make you glow but haughty price-tags make you glum, then take the buy-path to Bates! You get something extra for your money with every Bates sheet you buy.

*BATES EXTRA-QUALITY MUSLIN—one quality only—top quality! More threads to the inch ... finer threads throughout.*

*BATES COMB-PERCALE—All combed yarns in both warp and filling. (Be wary about "percales"! No amount of advertising adjectives can make a luxury percale out of carded yarn.) Ask to see the new pastel shades.*

***SHEETS AND PILLOW CASES*—DE LUXE ONLY!** *Bates*

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